

English 1116 SDE: Native and Newcomer Literatures in Canada: Contact Zones

Course Location: Online

To our Student: Should you require information or documents from our office in another format, please let us know. We are happy to help you. Contact your instructor or our Department of English Administrative Assistant.

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Instructor Information

- Instructor: TBA
- Email: TBA
- Office Hours: TBA

Course Description

An introduction to Indigenous and settler literature in Canada, focusing on the ways in which the writing of these groups helps to define, negotiate, and critique the relationships between all Canadian treaty people. Texts from a variety of genres, such as fiction, travel and exploration narrative, life writing, poetry, songs, drama and film, will be studied in their historical, political, and cultural context.

Course Objectives

Course Resources

Required Course Texts

Course Website

- [Desire2Learn \(or myCourseLink\)](#)ⁱ

Course Schedule *subject to revision

*** theoretical non-fiction secondary sources

Date	Topics	Readings
Week 1: May. 2-6	<ul style="list-style-type: none"> • Introduction • Both Sides of the Theoretical Framework of Colonization 	<ul style="list-style-type: none"> • J. Edward Chamberlain: "If This is Your Land, Where are Your Stories? Introduction" (myReadings) *** • Ashok Mathur: "Cultivations, Land and a Politics of Becoming" (D2L) *** • Thomas King: "Godzilla vs. Post-Colonial" (D2L) ***
	<ul style="list-style-type: none"> • The Formation of Canada: A Cast of (Problematic) Characters • Close Reading Assignment 	<ul style="list-style-type: none"> • Basil H. Johnston: "One Generation from Extinction" (D2L) *** • "Traditional History of the Confederacy" (myReadings) • Marvin Francis: "BNA Actor" (D2L) • Duncan Campbell Scott: "The Onondaga Madonna" (D2L)

Date	Topics	Readings
	<p>Guidelines (recorded lecture and handout)</p> <ul style="list-style-type: none"> • Thesis Statements (recorded lecture) 	<ul style="list-style-type: none"> • Duncan Campbell Scott: "The Half-Breed Girl" (D2L) • Armand Garnet Ruffo: "Poem for Duncan Campbell Scott" (D2L)
<p>Week 2: May. 9-13</p>	<p>Rewriting the Colonial Script: Ways of Thinking about Land and Nature</p> <p>Outlines and Paragraph Structure (recorded lecture)</p>	<ul style="list-style-type: none"> • Duncan Campbell Scott: "Night Hymns on Lake Nipigon" (D2L) • Duncan Campbell Scott: "Fragment of an Ode to Canada" (D2L) • Jeannette C. Armstrong: "Land Speaking" (myReadings) *** • E. Pauline Johnson: "The Lost Island" (D2L) • Margaret Atwood: "Progressive Insanities of a Pioneer" (myReadings)
	<p>Shifting the Perspective of Colonial Stereotypes: Dead and Live Indians</p> <p>First and Evolving Impressions</p> <p>Formal Paper Guidelines (recorded lecture)</p>	<ul style="list-style-type: none"> • Michael Ondaatje: "(inner Tube)" (D2L) • Jeannette C. Armstrong: "History Lesson" (D2L) • Susanna Moodie: from "<i>Roughing it in the Bush</i>: Chapter 1: A Visit to Grosse Isle" (D2L)

Date	Topics	Readings
Week 3: May. 16-20	Politicizing Land, Race, And Gender Knowledge and Awakening	<ul style="list-style-type: none"> • Beth Cuthand: “Post-Oka Kinda Woman” (D2L) • Margaret Atwood: “This is a Photograph of Me” (myReadings) • Jeannette C. Armstrong: “Indian Woman” (D2L)
	Role Assignments: Sex, Power, and Identity	<ul style="list-style-type: none"> • Tomson Highway: “Aria” (myReadings) • Margaret Atwood: “You Fit Into Me” (D2L) • Lorna Crozier: “Cucumbers” (D2L) • Marilyn Dumont: “Squaw Poems” (myReadings) • Close Reading Due May 20
Week 4: May. 23–27	Taking Control: Sex, Power, and Identity	<ul style="list-style-type: none"> • Becky Blake: “The Three Times Rule” (D2L) • Hiromi Goto: “Cryptic Species” (D2L) • Eden Robinson: “Terminal Avenue (myReadings) • Judy Fong Bates: “The Ghost Wife” (myReadings)
	History and Connection	<ul style="list-style-type: none"> • Claire Cameron: <i>The Last Neanderthal</i>
Week 5: May. 30-June 3	Voice and Story	<ul style="list-style-type: none"> • Rita Joe: “I Lost My Talk” (D2L) • Lucy Maud Montgomery: <i>The Story Girl</i>: Chapter 7: How Betty Sherman Won a Husband” (D2L) • Thomas King: “‘You’ll Never Believe What Happened’: The Truth About Stories” (D2L) ***
	Rage and Retribution	<ul style="list-style-type: none"> • Michael Nicoll Yahgulanaas: <i>Red: A Haida Manga</i>

Date	Topics	Readings
		<ul style="list-style-type: none"> • Formal Paper due June 3
Week 6: June. 6- 13	Memory, the Present, and Going Back to the Future	<ul style="list-style-type: none"> • Jeannette C. Armstrong: “Threads of Old Memory” (in Armstrong’s “Land Speaking”) • Drew Hayden Taylor: “I Am ... Am I” (myReadings)
	Exam Review	<ul style="list-style-type: none"> • Wayde Compton: “Lost Island” (myReadings)

Assignments and Evaluation

Table of Assignments

Assignment	Due date	Value	Length
Online Discussion	Throughout term	15	1-2 paragraphs per week for 8/12 weeks
Close Reading	May 20	25	3-4 pages
Formal Paper	June 3	30	4-6 pages
Final Exam	June 11	30	48 hours

Assignment Policies

- All assignments are individual and must not be completed collaboratively.
- Major assignments are due by 11:59 p.m. EST on the dates indicated. All major assignments must be submitted via the appropriate Submission Folder on D2L. I will NOT accept emailed assignments, nor will I mark assignments submitted to the incorrect folder.
- All major assignments must be typed in MLA format: 12-point Times New Roman font, double-spaced, with 1-inch margins.
- Extensions are only granted in extenuating circumstances; if you require one, you must ask me for one BEFORE the due date.
- Exceptions to these policies remain at my discretion.

Details of Assignments

Online Discussion

Weight: 15 marks

Each Monday at 12:00 a.m. during the term, I will post the weekly discussion question or topic focused on the week's readings. Each student is expected to contribute a thoughtful and thorough response either to the topic itself or directly to another student's contribution.

You will have from Monday morning until 11:59 p.m. the following Sunday evening to contribute to that week's discussion. The weekly discussion thread will close at midnight on Sundays, and the new thread will be opened; no late submissions are permitted.

These discussions are significant as they will provide a framework for critical engagement with the week's readings. In your response, you are expected to express your opinion and back up your position with course concepts and information from source material. Direct quotations are permissible, but not necessary; provide page citations for all such material (even when paraphrasing). You are also permitted to reference works not on the reading list, topical current news related to the topic, and scholarly links in addition to the course readings to add depth to your response.

At a bare minimum, each student is expected to write a 1-2 paragraph (each comprised of 5-8 sentences) response for each of his or her responses. You are welcome to (and should) respond more often to the weekly topics; the discussion board essentially functions as a component of in-class engagement and is often the best place to offer engaging or oppositional viewpoints, ask for or give clarification on difficult topics, or direct the topic to something in particular that you are interested in or want to share with others.

While disagreement over ideas is encouraged, keep in mind that personal attacks of any kind are unacceptable. Make sure you leave room for your classmates to participate as well.

Close Reading

Weight: 25 marks

Perform a close reading of **one** of the poems that are listed in the handout or linked to in the Close Reading module on D2L that will be available in Week 2; a handout will also be available on D2L in conjunction with a video lecture that details how to perform a close reading of a piece of literature.

The close reading will be written in essay format, between **3-4 pages** in length, and formatted according to MLA style (a link to an MLA style guide is available on D2L).

Formal Paper

Weight: 30 marks

Your formal paper will address one of the following issues:

1. In Claire Cameron's *The Last Neanderthal*, the stories of Dr. Rosamond Gale and Girl are intertwined through the obvious connection of Gale, in her role as archeologist, discovering Neanderthal remains, but perhaps more significantly, in the parallel pregnancies in both women's stories. How does motherhood alter these women's relationships with both nature and their environments?
2. Critic Michèle Lacombe notes that "the tendency to read [Indigenous] novels using methods derived from Euro-Canadian cultural and literary frameworks, while useful, is in many ways limiting. Critical methods emerging from Indigenous intellectual, cultural, and academic contexts can enrich our readings of such work." I'd amend that statement to include the idea that those Indigenous "intellectual, cultural, and academic contexts" can also serve the dual purpose of allowing readers to reframe their perceptions of non-Indigenous texts as well.

Apply an Indigenous context to your reading of 2-4 works of fiction from the newcomer selections on the reading list and analyze how these contexts have the potential to change the way the reader views texts.

3. Explore the (often conflicting) constructions of the idea of Canada of fiction from the reading list.
4. Compare and contrast the depiction of spirituality in both native and newcomer perspectives.
5. A topic of your choosing. The topic must be approved by me via email at least one week in advance of the due date.

Many of these topics are purposely very broad; you will have to narrow the scope of your discussion considerably as you construct your argument. If you need assistance with narrowing your topic, feel free to speak with me.

Your paper will be **4-6 pages** in length, include at least **4 scholarly secondary sources**, and follow MLA style for both formatting and documentation.

Submit your completed assignment in PDF or rtf format to the Formal Paper submission folder that is available under the Assignments tab on D2L.

Final Exam

Weight: 30%

The final exam will be a take home exam that you will have 48 hours to complete; the exam will be scheduled during the exam period. When writing the exam, you are permitted to use the primary texts, your notes, and a set of approved resources that will be provided in the Exam module. No other outside aids allowed. The exam must be submitted to the Final Exam submission folder by the end of the 48-hour period; no late submissions are permitted.

Writing Support

Your ability to write clearly and with purpose is crucial to your academic success. Because the writing process takes time and expectations vary across disciplines (and from one instructor to another), it is important to manage this process carefully. The following guidelines will help you do that:

1. Start early – The writing process involves several steps: prewriting, drafting, revising, and editing. You will do your best work when you follow all the steps. Prewriting involves thinking about what you've learned on a topic, often assisted by note-taking, so that your reflections become your writing. It is often the longest and most important step!
2. Read the guidelines – Every assignment has a specific purpose, audience, length, and format. Pay close attention to these specifications and revisit them as you work on the assignment. Also, remember that different academic disciplines use different styles of documentation. In this course, we will use MLA format, information about which may be found on The Purdue Online Writing Lab, linked to on D2L.
3. Seek support – Writing is hard work, but you are not alone. Your instructor is there to help you. Don't be afraid to ask for guidance or drop in during office hours.
4. Put in the time – Writing is a valuable skill, and any time spent developing your writing ability will contribute to your success, both in university and in your personal career.
5. Visit the Academic Support Zone – The Academic Support Zone's writing coaches will work with you at any stage of the writing process from interpreting the guidelines and finding sources to composing and editing drafts. Rather than editing your work for you, writing coaches will engage you in conversation about your writing and help you develop your skills in alignment with assignment expectations and course objectives.

Find Lakehead University's free writing support at <https://www.lakeheadu.ca/students/academic-success/student-success-centre/academic-support-zone>ⁱⁱ and visit mysuccess.lakeheadu.caⁱⁱⁱ to book an appointment.

Marking Standards

All assignments will be marked in accordance with the [English Department Marking Standards^{iv}](#).

Collaboration/Plagiarism Rules

Plagiarism is the unacknowledged use of someone else's words and/or ideas. Not acknowledging your debt to the ideas of a secondary source, failing to use quotation marks when you are quoting directly, buying essays from essay banks, copying another student's work, or working together on an individual assignment, all constitute plagiarism. Resubmitting material you've submitted to another course is also academic dishonesty. All plagiarized work (in whole or in part) and other forms of academic dishonesty, including collaborating on individual assignments, will be reported and infractions penalized as required by the [Student Code of Conduct - Academic Integrity^v](#)

Course Policies

- Regular attendance is important. Chronic absenteeism will be reflected in the student's final mark since a large portion of the course revolves around accessing lectures and and written, video, and audio material in a timely fashion.
- All lecture material, including written, video, and audio components are intended as instructional materials for class members only. These materials are confidential and are otherwise not be used or disclosed.
- Late assignments will be marked down 2% per day to a maximum of 20% per assignment. Assignments will be considered late if handed in after the due date (11:59 p.m. EST on the due date).
- All students must complete the ***Academic Integrity Matters*** course by the end of the course.

University Policies

- Students in this course are expected to conform to the [Student Code of Conduct^{vi}](#).
- **Accommodations:** Lakehead University is committed to achieving full accessibility for persons with disabilities in accordance with the terms of the [Ontario Human Rights Code^{vii}](#). This occurs through a collaborative process that acknowledges a collective obligation to develop an accessible learning environment that both meets the needs of students and preserves the essential academic requirements of the course. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. If you think

you may need accommodations, you are strongly encouraged to contact Student Accessibility Services (SAS)^{viii} and register as early as possible.

- This course outline is available online through the English Department homepage^{ix} and/or the [Desire2Learn or myCounselink](#)ⁱ site for the course.

ⁱ <https://mycounselink.lakeheadu.ca/d2l/home>

ⁱⁱ <https://www.lakeheadu.ca/students/academic-success/student-success-centre/academic-support-zone>

ⁱⁱⁱ <https://mysuccess.lakeheadu.ca/home.htm>

^{iv} <https://www.lakeheadu.ca/programs/departments/english/marking-standards>

^v <https://www.lakeheadu.ca/students/student-life/student-conduct/academic-integrity/node/51239>

^{vi} <https://www.lakeheadu.ca/students/student-life/student-conduct>

^{vii} <http://www.ohrc.on.ca/en/ontario-human-rights-code>

^{viii} <https://www.lakeheadu.ca/students/student-life/student-services/accessibility>

^{ix} <https://www.lakeheadu.ca/programs/departments/english>