

Located on the storied homelands and traditional territories of the Mississauga and Haudenosaunee nations and protected by the “Dish with One Spoon” wampum covenant.

INDIGST 3D03

Contemporary Native Literature in Canada
McMaster University, Indigenous Studies Department
Winter 2023
COURSE SYLLABUS

INSTRUCTOR INFORMATION:

Professor: Dr. Renae Watchman	Email:
Office:	Office hours: By appointment

CALENDAR DESCRIPTION:

A study of significant works by Native writers who give voice to their experiences in Canada. Issues to be examined include appropriation of voice, Native identity, women in Indigenous societies, and stereotyping. Three hours (lectures and seminars); one term. **Prerequisite(s):** Three units of Level II Indigenous Studies or six units of Level II English or permission of the instructor. **Cross-list(s):** ENGLISH 3W03, PEACEST 3W03

COURSE DESCRIPTION:

Sg̃e:nq̃, shé:kon, boozhoo, yá'át'éeéh! This course engages Indigenous-authored stories and is organized around several prominent genres of Indigenous literary artistic production including Indigenous oral traditions, short stories, poetry, film & media, nonfiction, the novel, and literary theory. You will become acquainted with Indigenous aesthetics and literary conventions and to a lesser extent, we may highlight mainstream literary elements such as plot, character, dialogue, conflict, setting, and rhetorical and linguistic devices. In addition to aesthetic considerations, we will pay attention to the social, cultural, historical, and political contexts in which these works were produced to interrogate the relationship between the representation to (past, contemporary, and future) Indigenous realities / themes relevant to Indigenous communities (urban, rez, rural). Some issues and themes include Indigenous being & presence, kinship, gender, intergenerational trauma, colonialism, decolonization, Indigenous futurity, and Indigenous literary nationalisms. “Indigenous” encompasses First Nation, Métis, and Inuit, and we will barely scratch the surface of the wealth of Indigenous literatures north of the Medicine Line. This course is reading-intensive, and you should expect to devote an extra 2-3 hours per week to prepare for each class meeting.

REQUIRED TEXTS AND RESOURCES:

- Selected required readings on A2L as PDFs, hyperlinked, or online e-books, available through McMaster U Library. Download all PDFs, so that in the event of an internet crash, you have copies of the course materials on your computer.
- Good, Michelle. *Five Little Indians*. New York: Harper Perennial, 2020.
- *MLA Handbook*: <https://libguides.mcmaster.ca/MLA> and [OWL](#).
- Vowel, Chelsea. *Buffalo is the New Buffalo: Stories*. Vancouver: Arsenal Pulp Press, 2022.

COURSE OBJECTIVES/LEARNING OUTCOMES

By the end of the term, you should be able to:

- identify and describe the Indigenous cultural traditions, histories, and political contexts that inform and characterize Indigenous literatures, genres, styles, and forms;
- identify themes, aesthetics, and techniques employed by Indigenous literary creatives;
- apply critical Indigenous literary theories;
- perform in writing and orally, critical analysis and interpretations of texts.

DISTRIBUTION OF EVALUATION AND MARKS

1. Group Seminar Discussion Leaders (sign up!)	20%
2. Short Critical Analysis Essay, due Jan. 19, 2023	15%
3. Take Home Midterm Exam, due March 2, 2023	20%
4. Book Analysis Essay, due March 30, 2023	20%
5. Final Research Project, due Apr. 20, 2023	25%

ASSIGNMENT DETAILS

1. **Group Seminar Discussion Leaders 20%.** **Submit 2-4 pages co-authored papers by 1pm on the date you sign up.** Submit them to A2L and I will make them available to the entire class. I will do this as a way to offer all students resources in preparation for the midterm, essay, and the final project [NOTE: these are not summaries!]. **The in-class facilitation and discussion leading should span: 45-75 minutes.** Each student will sign up to serve as part of a group (maximum 3 students per class) to facilitate and lead seminar once during the semester. Your group will be expected to **co-author** and read aloud a 2-4 pages critical analysis/reflection/response to the day’s reading, with particular focus on at least one outstanding scene/passage/idea or theme. You may delineate who authored specific passages using colour coded text or find another way to reflect that the work was distributed equally, but what is most important is that the co-authored work must be coherent and cohesive and not read like three individual papers. Each group member should come up with at least one discussion question, for a total of at least three discussion questions. Each discussion question should inspire critical thinking about the reading for that day. The questions could also encourage scholarly debates regarding your interpretations of the assigned text(s). In order to respond to your questions, your classmates should point to particular passages from the readings. Be prepared to offer your own responses to the questions you pose. **REMEMBER: I will not grade three different papers!** You will individually submit the same co-authored paper and discussion questions, but you will be graded individually. Read the paper aloud to the class first. I suggest that you equally divide how it is read, then each group member could focus on a particular issue, theme, or passage and facilitate and lead class discussion for at least 15-minutes (max. 25 mins; this time frame includes the answers that are generated by classmates). It will be evident if group members do not work together, and you will be individually deducted.
2. **Short Critical Analysis Essay 15%.** **Due Jan. 19, 2023, at 12pm** (lunchtime/noon) to A2L. Length: 3-4 pages, double-spaced (max. 1000 words). The Critical Analysis paper introduces me to your writing, as I will be looking at your level of preparation for this course. Focus your analysis on the “Introduction” by Armand Garnet Ruffo as well as on “Indigenous Writing in Canada” by Sophie McCall. You will formulate an original thesis

and offer detailed support for it from their essays. You should think about the following questions: Can you locate the authors' arguments? What are the strengths of Ruffo's and McCall's essays? What are the weaknesses? Where do their works converge and diverge? A Critical Analysis **is not a summary** and for this short paper, you do not need secondary sources (external research). This course requires that you format your written work using MLA guidelines, privileging Gregory Younging's *Indigenous Style Guide* (namely the chapters "Terminology" and "Specific Editorial Issues," pp. 50-98.) I also recommend that you bookmark the appendices for quick reference. For this first paper only, you will not lose credit for not formatting correctly; however, going forward, I will deduct marks for not adhering to MLA formatting guidelines or to Younging's Indigenous style guide. **Please review the sections on this syllabus called "Submission of Assignments" and "Writing Specifications."** NOTE: I expect you to adhere to the page limits (min. 3 and max. 4 pages). I will not read /mark beyond 4 pages.

3. **Take Home Midterm Exam 20%. Due March 2, 2023, at 12pm** (lunchtime/noon) to A2L. The midterm will focus on the entirety of Michelle Good's novel and may be a combination of any of the following: short answer, short essay, T/F, multiple choice, and will be determined in part through seminar leadership and discussion.
4. **Book Analysis Essay 20%. Due March 30, 2023, at 12pm** (lunchtime/noon) to A2L. Length: 6-8 pages, double-spaced (1500-2000 words). For Chelsea Vowel's book of short stories, you will write an analytical essay that demonstrates your critical thinking and command of the entirety of the book. A critical book analysis **is not a summary**, and you are required to devise an original thesis supported by detailed evidence from the short stories. You should re-read Vowel's "Preface" and integrate the categorization of different types of stories from page 13 of *Buffalo is the New Buffalo*. Think about some of the following points in formulating your thesis and drafting your essay: What are Métis aesthetics? How are Indigenous, specifically, Métis aesthetics depicted? How does Vowel re-write, reframe, re-story, restore the colonial gaze? How might such stories (Métis futurism/Wonder works) benefit Indigenous communities? While welcome, you are not expected to conduct external research. Format your work using MLA guidelines, privileging Gregory Younging's *Indigenous Style Guide* (namely the chapters "Terminology" and "Specific Editorial Issues," pp. 50-98). **Please review the sections on this syllabus called "Submission of Assignments" and "Writing Specifications."** You cannot receive an A on this essay if you submit a paper that you have not critically reviewed, appropriately formatted, and polished. NOTE: I expect you to adhere to the page limits (min. 6 and max. 8 pages). I will not read /mark beyond 8 pages.
5. **Final Research Project 25%. Due April 20, 2023, by 11:59pm** (right before midnight, before April 21st) to A2L. The goal of the FRP is to synthesize your creativity and scholarly research. In lieu of a final exam, you will submit a final research project that privileges the final week's readings on Inuit Poetics and Literary Arts. You are to research and apply Indigenous (specifically Inuit) literary and theoretical tools to synthesize the assigned readings through a focused, analytical treatment of at least one of the course's themes (for example: how Inuit literature exemplifies literary nationalism, how kinship is deployed, how Inuit identity and being is constructed, or how Inuk experiences respond to colonialism). I encourage you to include films and documentaries in your research (*Atanarjuat* by Zacharias Kunuk or *Angry Inuk* by Alethea Arnaquq-Baril, for example).

The final project can be: **visual media, aural, or interactive**. I encourage you to think outside of the box and demonstrate your decolonial creativity and critical engagement with the tools you have learned. While creative, you must conduct external research and your work must include a written, theoretical component (outlined below), situating the topic in relevant historical, cultural, political, and critical contexts.

Visual media: (film, YouTube video, E-zine, paper-zine, E-comic or graphic novel, paper comic or graphic novel, art, a blog site, an Inuit wiki site, or a “For Dummies” e-book/publication, etc., specifically about the final week’s readings on Inuit Poetics and Literary Arts). If a film or video, it should be ten minutes long, and you must supplement this with an equivalent of 1000 words (ca. 4-double spaced pages) of analytical content (thesis, rationale, the “so what” of your FRP). For non-film projects (like a piece of art, an E- or paper-Zine, an E- or paper-comic or graphic novel, a blog site, an Inuit wiki site, or a “For Dummies” e-book/publication), it should be “the visual(s)” plus ca. 1000 words of analytical content: thesis, rationale, the “so what” of your FRP. → This will still have to be uploaded to the A2L dropbox, as there is no option for ‘in person’ drop off. [take quality pictures and upload them].

Aural: (podcast, compose a song or a cycle of poems specifically about the final week’s readings on Inuit Poetics and Literary Arts). In addition to ten minutes of audio, you must supplement this with an equivalent of 1000 words (ca. 4-double spaced pages) of analytical content (thesis, rationale, the “so what” of your FRP).

Interactive: (an online literary timeline, website, or PowerPoint presentation specifically about the final week’s readings on Inuit Poetics and Literary Arts). As a writing focused format, it must be equivalent to 8-pages (max. 2000 words or for PPT: min. 15 slides) that integrates analytical content (clear articulation of presentation, thesis, evidence, support, and conclusions). Like all other options, the content must reflect analytical thought and research (thesis, rationale, the “so what” of your FRP).

Included in the final assessment are the following short assignments and due dates (*usually* the first Thursday of the month) to keep you organized and on-track:

- Due Feb. 2nd, 2023, 12pm (lunchtime/noon): Project idea proposal: one-page that includes tentative title of the project, a brief (no more than 200 words) proposal that outlines the “what” and the “so what?” This is Pass / Fail. (2.5% of the final 25%)
- Due March 9th, 2023, 12pm (lunchtime/noon): If applicable, final project idea proposal REVISION due.
- Due April 6th, 2023, 12pm (lunchtime/noon): Bibliography due: one-page (MLA formatted). What resources have you gathered to inform your project? You must support your argument with at least three external, scholarly sources (one must be a book or a periodical); avoid Wikipedia as a scholarly source. This is not an annotated bibliography. This is Pass / Fail—if you do not adhere to MLA formatting guidelines, you will not pass. (2.5% of the final 25%)
- The deadline for the final research project is firm: **April 20, 2023, by 11:59pm**. Please plan accordingly, as exceptions for extensions will not be granted for the final research project.

GRADING SCHEME

Grades will be based on the McMaster University grading scale:

MARK	GRADE	MARK	GRADE
90-100	A+	67-69	C+
85-90	A	63-66	C
80-84	A-	60-62	C-
77-79	B+	57-59	D+
73-76	B	53-56	D
70-72	B-	50-52	D-
		0-49	F

COURSE POLICIES: STUDENT RESPONSIBILITIES

Be sure to print this syllabus out and reference it BEFORE emailing questions. I may not reply to your email, if the answer is to be found in this syllabus.

AVENUE TO LEARN (A2L)

Avenue to Learn (A2L) is a learning management system (LMS) that we use in this course as our class website. I will post this syllabus, announcements, and all course materials, organized by week, to the “Content” column of A2L. You should be aware that when you access the electronic components of this course, private information such as first and last names, usernames for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in this course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about this, please discuss this with me.

ATTENDANCE, PREPAREDNESS, AND PARTICIPATION

I expect students to attend all classes, and for students to be punctual and attentive. *Active* class participation and discussion (in pairs, groups, in plenum) are required. Discussions will be based on the readings, films, or writing assignments, as well as sharing your own reaction to the assignment. You must read, screen, and prepare for class *ahead of time*. All content will be discussed on the date they are listed on the Course Calendar. You will be responsible to vocally demonstrate your command of the course materials. You will bring questions, insights, and critiques to our class discussion, which may be in small groups or in plenum. By quoting from or referring to course materials (readings, lectures, presentations), you are demonstrating your active participation with the course materials and with your classmates. You are also expected to listen attentively and respectfully. For occasional and unexpected absences, see the “Absences, Missed Work, Illness” policy below.

ABSENCES, MISSED WORK, ILLNESS

You should stay home if you are too ill to get out of bed or have a highly contagious disease. A doctor’s/counsellor’s/funeral director’s note is required if you miss more than three consecutive classes due to illness or another emergency. Other than serious illness, injury, or family emergencies, there are no good excuses for missing classes regularly; if you do, you should withdraw and take this course when you are able to give it your full attention. Please use

common sense regarding absences. Missing one class for an unforeseeable reason will probably not harm you, but you are responsible for all information and instruction provided during your absence—get notes from a classmate. I will not re-teach missed classes or otherwise fill you in during my office hours or by email.

DOCUMENTATION STYLE

You must format your papers and document sources using the Modern Language Association (MLA, 8th edition). The MLA has established standards for documentation in literature and language studies. For a brief video of MLA style, see <https://library.mcmaster.ca/research/citing>. For more detailed information, the *MLA Handbook for Writers of Research Papers* is available in the library and online: <https://libguides.mcmaster.ca/MLA> and https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

ON THE CAPITALIZATION OF INDIGENOUS

All written work will be held to high standards and as a course that privileges Indigenous Knowledges and epistemologies, your work should reflect the following guidelines¹ set by the peer-reviewed journal *Decolonization: Indigeneity, Education, and Society*: **Indigenous:** In recognition of the communities of identity connected by the term, we strongly recommend all submissions capitalize the term ‘Indigenous’ in all contexts. *Decolonization* believes that the term "Indigenous" is a deeply politicized one; it evokes shared historical memory, cultural meanings, and particular political interests. By spelling "indigenous" with a lower case "i" we un/knowingly reproduce dominant writing traditions that seek to minimize and subjugate Indigenous knowledges and people. All authors are encouraged to explore the politics of their language choices, both in submitted texts and broader conversation.

SUBMISSION OF ASSIGNMENTS

Written assignment due dates are indicated on the Course Calendar. Deadlines are not solely to stress students out—they are for me, as I organize my time around marking for all of my classes I teach. Therefore, I encourage you to adhere to the submission deadlines. Under no circumstance should you email to ask for an exception because you have other assignments due on the same day. I expect this class to be as prioritized as others. All assignments must be uploaded to the appropriate drop boxes (under “Assessments”) in Avenue to Learn by the dates listed on the Course Calendar. I do not accept assignments by email, nor are you allowed to turn in work to administrative assistants or through a third party. I understand students are eager to get papers back as soon as possible. Essay marking is time consuming, so allow a reasonable time for your paper to be returned. I define “reasonable time” as two (2) weeks from the date the assignment is turned in.

→ **NOTE:** If you are signed up to present/lead discussion on the same date a written assignment is due, you automatically get a three-day extension for the other/written assignment. You are to prioritize your in-class presentation.

WRITING SPECIFICATIONS

All submissions must conform to the following specifications:

¹ <http://decolonization.org/index.php/des/about/submissions#authorGuidelines>

- Please ensure your assignments have **your full name on each page**. I download papers simultaneously and cannot track down the author of a nameless essay.
- Save your work like this: **LastName_FirstName_AssignmentName.doc (or pdf)**.
- Your work should be typed, 12-point font, Times New Roman, double-spaced.
- Include a cover page that includes your full name, the title of the assignment (that reflects the paper's thesis), my name, and the date of submission.
- Do not add extra spaces between paragraphs.
- Insert page numbers in the lower right corner.
- Include the word count at the end of the paper.
- Essays should have a strong thesis, should be argued with correct citations including applicable quotes from the texts, should be polished and grammatically correct (do not have typos, missed apostrophes, run-on sentences, etc.)
- Adhere to Younging's *Elements of Indigenous Style*
- Adhere to MLA format and guidelines for in-text citation and Works Cited:
<https://libguides.mcmaster.ca/MLA> and
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

PLEASE NOTE: failure to comply with these specifications will result in deductions of up to 10%.

LATE ASSIGNMENTS

Assignments must be submitted punctually on the date they are due to avoid a late penalty. The late penalty is minus one whole letter grade (10%) per full day of lateness, up to five days. I will not give feedback for late work. Normally, unexcused missed assignments cannot be rescheduled and so receive a mark of zero after one week of lateness. Medical documentation will be needed for all extensions beyond one week of lateness. If you communicate with me in advance as much as possible, excluding emergencies, I will do my best to accommodate you (barring certain institutional restrictions and regulations. For example, no exceptions can be made to change the dates for turning in the Final Assignment).

Day of Grace: For most written work (not the Final Assignment), all students have ONE Day of Grace to use in lieu of an extension to cover unforeseen problems such as A2L difficulties, computer crashes, consumption of homework by domestic animals, heartache, traffic, etc. Students using this Day of Grace must make sure the assignment is submitted to A2L by **midnight the next day** to avoid being late (for example, our class begins at 9:30 on Tuesdays. If there is an assignment due at the beginning of class and you want to use your Day of Grace, you can submit it by 11:59 pm on Wednesday night). Type "GRACE," followed by your FULL NAME on the first page of the paper before submitting. Reminder: no exceptions can be made to change the dates for turning in the Final Research paper.

EMAIL

All email communication sent from students must originate from the student's McMaster University email account. This policy protects confidentiality and confirms student identity. I will delete emails that do not originate from a McMaster email account.

Email Etiquette: When you email me, please follow the template of a business letter, including a professional salutation/greeting, closing, use proper spelling, grammar, and punctuation. Be specific about the subject of the email in the mail subject heading. **Do not greet me with “hey!”** I do not expect you to read or respond to emails after hours or on weekends, and I also reserve this time for me and will not read or reply to emails during weekends or after 6pm (M-F). During the week, I try to be prompt in replying to emails within two working days.

E-mail is a good way to arrange appointments with me, to ask brief questions, or if you want to attach a doctor’s note or other documentation for a missed assignment. If you want to schedule an appointment (outside of the posted office hours), please send me an email with *three different dates and times* that you are available. I will confirm a time and depending on Covid, we can arrange to meet at my office, or I will invite you to a Zoom meeting during the agreed upon time. **Do not email to ask questions that can be found in this syllabus; I likely will not respond.*

UNIVERSITY POLICIES

ACADEMIC INTEGRITY

You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity. **It is your responsibility to understand what constitutes academic dishonesty.** Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behaviour can result in serious consequences, e.g., the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: “Grade of F assigned for academic dishonesty”), and/or suspension or expulsion from the university. The following illustrates only three forms of academic dishonesty:

- plagiarism, e.g., the submission of work that is not one’s own or for which other credit has been obtained.
- improper collaboration in group work.
- copying or using unauthorized aids in tests and examinations.

For information on the various types of academic dishonesty please refer to the Academic Integrity Policy: <https://secretariat.mcmaster.ca/university-policies-procedures-guidelines/>

ACADEMIC ACCOMMODATION OF STUDENTS WITH DISABILITIES

Because the various ways we learn may require accommodations, I will work with you to arrange these. Students who require academic accommodation should contact Student Accessibility Services (SAS) at 905-525-9140 ext. 28652 or sas@mcmaster.ca to make arrangements with a Program Coordinator. For further information, consult McMaster University’s Academic Accommodation of Students with Disabilities policy. If, however, you do not have a documented disability, please don’t hesitate to meet with me to discuss accommodations.

ACADEMIC ACCOMMODATION FOR RELIGIOUS, INDIGENOUS, OR SPIRITUAL OBSERVANCES (RISO)

Students requiring academic accommodation based on religious, Indigenous, or spiritual observances should follow the procedures set out in the RISO policy. Students should submit their request to their Faculty Office ***normally within 10 working days*** of the beginning of term in

which they anticipate a need for accommodation or to the Registrar's Office prior to their examinations. Students should also contact their instructors as soon as possible to make alternative arrangements for classes, assignments, and tests.

COPYRIGHT AND RECORDING

Students are advised that lectures, demonstrations, performances, and any other course material provided by an instructor include copyright protected works. The Copyright Act and copyright law protect every original literary, dramatic, musical, and artistic work, **including lectures** by university instructors. The recording of lectures, tutorials, or other methods of instruction may occur during a course. Recording may be done by either the instructor for the purpose of authorized distribution, or by a student for the purpose of personal study. Students should be aware that their voice and/or image may be recorded by others during the class. Please speak with the instructor if this is a concern.

EXTREME CIRCUMSTANCES

McMaster University reserves the right to change the dates and deadlines for any or all courses in extreme circumstances (e.g., global pandemic, severe weather, labour disruptions, etc.). Changes will be communicated through regular McMaster communication channels, such as McMaster Daily News, Avenue to Learn, and/or McMaster email. If course modifications become necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check their McMaster email and course websites daily during the term and to note any changes

WARNING ABOUT COURSE CONTENT

In this course we may be reading texts and screening film clips that deal with violence and sensitive issues. We may encounter anti-Indigenous racism, hateful language, xenophobia, homophobia, sexism, rape, and painful recollections from lived experiences. From an academic context, and to pass this class, you must complete all readings and assignments, which may contain offensive and abhorrent material. Should you feel uncomfortable discussing the required course materials and should you find that the content is too disturbing and triggering, please don't hesitate to meet with me so we can discuss this further and find resources and supports external to the course. I will not provide trigger warnings as we go through the material.

COURSE CALENDAR
INDIGST 3D03, Winter 2023

The Course Calendar constitutes a guide for all assignments (readings, screenings, guest lectures, etc.) and **is subject to change**. We will try to adhere to the Course Calendar as closely as possible, but some changes are inevitable and will be announced in class on A2L.

DATE	READING ASSIGNMENT → Readings to be discussed on the date listed.
WEEK 1: INTRODUCTION TO INDIGENOUS LITERARY ARTS	
THURS. JAN. 12 TH	<p>Course Introduction: syllabus, questionnaire, MLA formatting guidelines, terminology. Read ahead of the first class: Younging, Greg. “Terminology” and “Specific Editorial Issues,” <i>Elements of Indigenous Style: A Guide for Writing by and About Indigenous Peoples</i>, Brush Education, 2018, pp. 50-98. (48 pages)</p> <p style="text-align: right;">DUE JAN. 19TH, BY 12PM (NOON): SHORT CRITICAL ANALYSIS ESSAY</p>
WEEK 2: CONTEXTUALIZING INDIGENOUS LITERARY ARTS	
THURS. JAN. 19 TH	<p>DUE BY 12PM (LUNCHTIME/NOON) TO A2L: SHORT CRITICAL ANALYSIS ESSAY</p> <ol style="list-style-type: none"> âpihtawikosisân (Chelsea Vowel). “A Rose By Any Other Name is a mihkokwaniy,” https://apihtawikosisan.com/2012/01/a-rose-by-any-other-name-is-a-mihkokwaniy/. “A Timeline of Indigenous Literatures.” <i>An Anthology of Indigenous Literatures in English. Voices from Canada</i>, edited by Armand Garnet Ruffo, Katherena Vermette, Daniel David Moses, and Terry Goldie, 2020, pp. xiii-xxii. (PDF) Ruffo, Armand Garnet. “Introduction.” <i>Ibid.</i> pp. xxiii-xxxviii. (PDF, 14 pages) McCall, Sophie. “Indigenous Writing in Canada.” <i>The Cambridge History of Native American Literature</i>, 2020, pp. 327-348. (PDF, 18 pages) <p>Seminar Leaders, Group 1: NOTE: If you are signed up to present/lead discussion on the same date a written assignment is due, you automatically get a three-day extension for the other/written assignment. You are to prioritize your in-class presentation.</p>
WEEK 3: CANADA READS WINNER! THE NOVEL	
THURS. JAN. 26 TH	<p>Michelle Good, chapters 1-3, <i>Five Little Indians</i>, pp. 1-78. (77 pages); Chapter 1: “Kenny,” ch. 2: “Lucy,” and ch. 3: “Maisie”</p> <p>Seminar Leaders, Group 2:</p>
WEEK 4: CANADA READS WINNER! THE NOVEL	
THURS FEB. 2 ND	<p>DUE BY 12PM TO A2L: FINAL RESEARCH PROJECT (FRP) PROPOSAL (SEE THE SYLLABUS).</p> <p>Michelle Good, chapters 4-8, <i>Five Little Indians</i>, pp. 79-162. (83 pages); Chapter 4: “Kenny,” ch. 5: “Lucy,” ch. 6: “Clara,” ch. 7: “Lucy,” and ch. 8: “Clara”</p> <p>No in-person class: For this class, think about the role of resilience and Indigenous activism. How are you seeing the lives of the characters develop and what do you think will be their fates? Be prepared to discuss these chapters, as well as the ones for next time on Feb. 9th. Take good notes.</p> <p>Seminar Leaders, Group 3: [You will present on Feb. 9th]</p>

WEEK 5: CANADA READS WINNER! THE NOVEL	
THURS. FEB. 9 TH	Michelle Good, chapters 9-12, <i>Five Little Indians</i> , pp. 163-225. (62 pages); Chapter 9: “Howie,” ch. 10: “Mariah,” ch. 11: “Kenny,” and ch. 12: “Clara” Seminar Leaders, Group 4:
WEEK 6: CANADA READS WINNER! THE NOVEL	
THURS. FEB. 16 TH	Michelle Good, chapters 13-18, <i>Five Little Indians</i> , pp. 226-292. (66 pages) Chapter 13: “Howie,” ch. 14: “Kenny,” ch. 15: “Lucy,” ch. 16: “Howie,” ch. 17: “Clara,” and ch. 18: “Howie” Seminar Leaders, Group 5:
WEEK 7: MIDTERM RECESS (Monday, February 20th to Sunday, February 26th)	
No Classes	
WEEK 8: MÉTIS FUTURISMS. SHORT STORIES	
THURS. MARCH 2 ND	DUE BY 12PM TO A2L: TAKE HOME MIDTERM EXAM (OVER GOOD’S NOVEL). Chelsea Vowel, <i>Buffalo Is the New Buffalo: Stories</i> , “Locating Myself,” “Preface,” “Introduction,” and “Buffalo Bird,” pp. 9-81 (72 pages). Seminar Leaders, Group 6: NOTE: If you are signed up to present/lead discussion on the same date a written assignment is due, you automatically get a three-day extension for the other/written assignment. You are to prioritize your in-class presentation.
WEEK 9: MÉTIS FUTURISMS. SHORT STORIES	
THURS. MARCH 9 TH	DUE BY 12PM TO A2L: FRP PROPOSAL REVISION, IF APPLICABLE. Chelsea Vowel, <i>Buffalo Is the New Buffalo: Stories</i> , “Michif Man,” pp. 85-113 (28 pages) and “Dirtywings,” pp. 117-128 (11 pages). Seminar Leaders, Group 7: NOTE: If you are signed up to present/lead discussion on the same date a written assignment is due, you automatically get a three-day extension for the other/written assignment. You are to prioritize your in-class presentation.
WEEK 10: MÉTIS FUTURISMS. SHORT STORIES	
THURS. MARCH 16 TH	Chelsea Vowel, <i>Buffalo Is the New Buffalo: Stories</i> , “Maggie Sue,” pp. 131-169 (38 pages) and “A Lodge Within Her Mind,” pp. 173-200 (27 pages). Seminar Leaders, Group 8:
WEEK 11: MÉTIS FUTURISMS. SHORT STORIES	
THURS. MARCH 23 RD	Chelsea Vowel, <i>Buffalo Is the New Buffalo: Stories</i> , “Âniskôhîcikan,” pp. 203-216 (13 pages) and “I, Bison,” pp. 219-278 (59 pages). Seminar Leaders, Group 9:
WEEK 12: MÉTIS FUTURISMS. SHORT STORIES	
THURS. MARCH 30 TH	DUE BY 12PM TO A2L: PAPER 2 (OVER VOWEL’S BOOK) Double-check for strong thesis, typos, grammar / mechanical errors, MLA citations. Chelsea Vowel, <i>Buffalo Is the New Buffalo: Stories</i> , “Unsettled” and “Conclusion,” pp. 281-328 (47 pages) Seminar Leaders, Group 10:

	<p>NOTE: If you are signed up to present/lead discussion on the same date a written assignment is due, you automatically get a three-day extension for the other/written assignment. You are to prioritize your in-class presentation.</p>
<p>WEEK 13: INUIT POETICS & LITERARY ARTS</p>	
<p>THURS. APR 6TH</p>	<p>DUE BY 12PM TO A2L: FRP BIBLIOGRAPHY (SEE THE SYLLABUS).</p> <ol style="list-style-type: none"> 1. Michael Arvaarluk Kusugak, “Kaugiagjuk,” pp. 227-231 (PDF, 5 pages) 2. Alooook Ipellie, “Waking Up,” “Journey Toward Possibilities,” “Walking Both Sides of an Invisible Border,” “Summit with Sedna, the Mother of Sea Beasts,” pp. 292-304 (PDF, 12 pages) 3. Tanya Tagaq, “From <i>Split Tooth</i>,” pp. 576-579 (PDF, 4 pages) <p>Seminar Leaders, Group 11: NOTE: If you are signed up to present/lead discussion on the same date a written assignment is due, you automatically get a three-day extension for the other/written assignment. You are to prioritize your in-class presentation.</p>
<p>FINALS WEEK: April 14 - April 29, 2023 FINAL RESEARCH PROJECT (FRP) DUE APRIL 20, 2023, BY 11:59PM (RIGHT BEFORE MIDNIGHT ON THE 21ST) TO A2L.</p>	