

English 4851F
Huron University College
(Fall 2018)

**Creative Indigeneity:
Indigenous Literature, Popular Culture, and Film from the Settler Colonies**

- Instructor:** Dr. Teresa Hubel
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- Office Hours:** Mondays from 3:30 - 5:30 pm and by appointment (A306)
- Classes:** Wednesdays from 6:30 - 9:30 pm in HC W104
- Prerequisites:** 1.0 from English 2200-2250, English 3200-3210, [Theatre Studies 3205F/G](#), or permission of the Department.

DESCRIPTION

This fourth-year seminar course in English and Cultural Studies will explore writing, filmmaking, and visual texts by Indigenous authors, directors, and artists located in such settler states as Canada, Australia, New Zealand, and the U.S. As a class we will examine works of literature, popular culture, and film as well as various academic essays, endeavouring to come to some understanding and knowledge about both the global and local significance of such texts. Because this is a research learning course, students will also be expected to conduct their own research, which will involve locating poems, films, graphic novels/comic books, or short stories by Indigenous authors, directors, and artists that have not yet been subject to scholarly analysis and developing original interpretations of them. This course will take students through the full process of research: from the discovery of the research text through to the publication of the research outcomes.

COURSE OBJECTIVES

By the end of the course students should be able to

- identify key issues that galvanize global Indigenous communities today
- comprehend some of the aesthetic and political underpinnings of Indigenous literature, popular cultural texts, and film
- understand the current research methodologies associated with academic work on topics that involve Indigenous peoples
- determine a research topic
- conduct online as well as library research for the purposes of pursuing a critical analysis of that topic

- construct a coherent argument (i.e. a thesis) about the texts they have read
- write logically and persuasively in fluent, standard English using the appropriate MLA conventions for scholarly-critical writing
- demonstrate the ability to locate and engage with secondary critical readings and balance and integrate those readings into their own analysis of the primary texts

DESCRIPTION OF CLASS METHODS

This is a seminar course. For it to function ideally, class discussion is essential. For this reason, students should read (and, whenever at all possible, re-read) the assigned material *prior* to coming to class. Students will be graded on their individual contributions to the class and on their individual assignments.

REQUIRED BOOKS

Wright, Alexis. *Carpentaria*. Simon & Schuster

King, Thomas. *Green Grass Running Water*. Perennial

Yahgulanaas, Michael. *Red: a Haida Manga*. Douglas & McIntyre

ON THE COURSE WEBSITE (OWL): *(as the course progresses, a few additional readings or visual images might be added to those listed below)*

- Lynn Gehl Gii-Zhigaate-Mnidoo-Kwe's essay from rabble.ca, "Genocide, racism and Canada Day: An Algonquin-Anishinaabekwe love letter"
- "The Maori Tradition" Introduction to *The Penguin Book of New Zealand Verse*, pp. 53-61
- 5 poems by Hone Tuwhare in *The Penguin Book of New Zealand Verse*, pp. 277-283
- 2 poems by Rowley Habib in *The Penguin Book of New Zealand Verse*, pp. 391-393
- Chief Dan George's "Lament for Confederation" in *Native Poetry in Canada*, pp. 1-3
- 4 poems by Beth Cuthand in *Native Poetry in Canada*, pp. 121- 134
- Taqralik Patridge's poem "I picked berries," youtube
- Wu Jing's essay, "*Carpentaria*: Creating a Contemporary Indigenous World" from *US-China Foreign Language*, pp. 173-177
- Alison Ravenscroft's essay, "Dreaming of Others: *Carpentaria* and its Critics" from *Cultural Studies Review*, pp. 194-224
- Patricia Monture Angus's "Native America and the Literary Tradition" in *Native North America: Critical and Cultural Perspectives*, pp. 20-46
- Thomas King's lecture "'You'll Never Believe What Happened' Is Always a Great Way to Start" in *The Truth about Stories: A Native Narrative*
- Sean Carleton's essay, "On violence and vengeance: *Rhymes for Young Ghouls* and the horrific history of Canada's Indian Residential Schools" in *Decolonization: Indigeneity, Education, and Society*

- Evan J. Habkirk and Janice Forsyth’s essay "Truth, Reconciliation, and the Politics of the Body in Indian Residential School History" from ActiveHistory.ca
- Crystal Fraser and Ian Mosby’s essay “Setting Canadian History Right?: A Response to Ken Coates’ ‘Second Thoughts about Residential Schools’” from ActiveHistory.ca
- Linda Tuhiwai Smith’s book, *Decolonizing Methodologies: Research and Indigenous Peoples*, selected excerpts, pp. 1-19, pp.34-39, pp.94-96, pp. 112-116, pp. 174-184
- Selina Tusitala Marsh, selected poems and youtube clips
- Eve Tuck and K. Wayne Yang’s “Decolonization is not a metaphor” in *Decolonization: Indigeneity, Education, and Society*

Method of Evaluation (also see Requirements below for more detail):

Essay.....	30%
Seminar (with outline).....	25%
Research Topic Proposal	5%
Discussion Questions	10%
Attendance and Participation	28%
Research Worksheet	2%
Bonus marks: Attendance at event and Reflection paper (see below).....	2%

Schedule of Classes and List of Readings

Dates	Topics	Assigned Readings
September 12	<u>Introduction</u> Film - <i>8th Fire, Whose Land is It Anyway</i> , director Michel Philibert	
September 19	<u>Indigenous Activism in Politics, Scholarship, and Literature</u> Discussion Questions from Students (1 & 2)	<ul style="list-style-type: none"> ➤ Linda Tuhiwai Smith’s book, “The Social Movement of Indigenous Peoples” in <i>Decolonizing Methodologies: Research and Indigenous Peoples</i>, pp. 112-116 (OWL) ➤ Lynn Gehl Gii-Zhigaate-Mnidoo-Kwe’s essay from rabble.ca, “Genocide, racism and Canada Day: An Algonquin-Anishinaabekwe love letter” (OWL) ➤ Chief Dan George’s “Lament for Confederation” in <i>Native Poetry in Canada</i>, pp. 1-3 (OWL) ➤ Selected poems by Beth Cuthand in <i>Native Poetry in Canada</i>, pp. 121- 134 (OWL) ➤ Taqralik Patridge’s poem “I picked berries” on youtube (OWL) ➤ Patricia Monture Angus’s “Native America and the Literary Tradition” in <i>Native North</i>

		<p><i>America: Critical and Cultural Perspectives</i>, pp. 20-46 (OWL)</p> <ul style="list-style-type: none"> ➤ Thomas King's lecture "You'll Never Believe What Happened' Is Always a Great Way to Start" in <i>The Truth about Stories: A Native Narrative</i> (OWL) ➤ Review of Thomas King's most recent book, <i>The Inconvenient Indian</i>, by former Huron student Julie McGonegal (OWL)
September 26	<p><u>Thomas King's <i>Green Grass Running Water</i> and Indigenous Knowledges</u></p> <p>How to Do Advanced Research 1: A Visit from Colleen Burgess, one of Huron's Librarians, and a Workshop on Making a Research Plan</p> <p>Discussion Questions from Students (3,4 & 5)</p>	<ul style="list-style-type: none"> ➤ Thomas King's novel <i>Green Grass Running Water</i> ➤ Linda Tuhiwai Smith's book, "The Validity of Maori Knowledge," "Negotiating New Relationships with Non-Indigenous Researchers," and "Setting the Boundaries to Research by Non-Indigenous Researchers" in <i>Decolonizing Methodologies: Research and Indigenous Peoples</i>, pp. 174-184 (OWL)
October 3	<p><u>Maori and Pacific Island Poetry and its Challenges for Us</u></p> <p>How to Do Advanced Research 2: A Visit from Colleen Burgess</p> <p>Discussion Questions from Students (6 & 7)</p>	<ul style="list-style-type: none"> ➤ "The Maori Tradition" Introduction to <i>The Penguin Book of New Zealand Verse</i>, pp. 53-61 (OWL) ➤ 5 poems by Hone Tuwhare in <i>The Penguin Book of New Zealand Verse</i>, pp. 277-283 (OWL) ➤ 2 poems by Rowley Habib in <i>The Penguin Book of New Zealand Verse</i>, pp. 391-393 (OWL) ➤ Selina Tusitala Marsh, selected poems, sound clouds, and youtube clips (OWL) ➤ "New Zealand Poet Selina Tusitala Marsh Visits (and Sasses) the Queen" by Selina Tusitala Marsh in booknotes unbound (OWL) ➤ Various paintings by Paul Gauguin (OWL) ➤ Selina Tusitala Marsh's essay on her own poem "Fast-Talking PI" Linda Tuhiwai Smith's book, "Introduction" pp. 1-19, "Contested Histories," "Is Writing Important for Indigenous Peoples?" pp. 34-39, and "Defining the Indigenous Problem," pp. 94-96 in <i>Decolonizing Methodologies: Research and Indigenous Peoples</i> (OWL)
October 8-12	READING WEEK	
October 17	<u>Huron's TRC Film Series</u>	Our class this week will be held in the Great Hall, where we will join other Huron faculty and students

	<p>Film - <i>Rumble: The Indians Who Rocked the World</i> (2017; directors Catherine Bainbridge and Alfonso Maiorana)</p> <p>Research Topic Proposal due on Wednesday, October 17th</p>	<p>to participate in the TRC Film Series. There will be pizza for all at 5:30 pm and the film will begin at 6 pm (note the time change for our class; it starts a half hour earlier this week)</p> <p>To prepare for this class, please listen to the following songs, all of which are available on youtube</p> <ul style="list-style-type: none"> ➤ Link Wray's "Rumble" ➤ Buffy Sainte Marie's "Now that the Buffalo's Gone" ➤ Redbone's "Come and Get Your Love" ➤ Robbie Robertson's "Somewhere Down the Crazy River"
October 24	<p><u>Alexis Wright's <i>Carpentaria</i>: An Intriguing Perspective from Aboriginal Australia</u></p> <p>Discussion Questions from Students (8, 9 & 10)</p>	<ul style="list-style-type: none"> ➤ Alexis Wright's novel <i>Carpentaria</i> ➤ Wu Jing's essay, "<i>Carpentaria</i>: Creating a Contemporary Indigenous World" from <i>US-China Foreign Language</i>, pp. 173-177 (OWL) ➤ Alison Ravenscroft's essay, "Dreaming of Others: <i>Carpentaria</i> and its Critics" from <i>Cultural Studies Review</i>, pp. 194-224 (OWL)
October 31	<p><u>Legacies of the Residential School System in Canada</u></p> <p>Film - <i>Rhymes for Young Ghouls</i> (2013; director Jeff Barnaby)</p>	<ul style="list-style-type: none"> ➤ Sean Carleton's essay, "On violence and vengeance: <i>Rhymes for Young Ghouls</i> and the horrific history of Canada's Indian Residential Schools" (OWL) ➤ Evan J. Habkirk and Janice Forsyth's essay "Truth, Reconciliation, and the Politics of the Body in Indian Residential School History" (OWL) ➤ Crystal Fraser and Ian Mosby's essay "Setting Canadian History Right?: A Response to Ken Coates' 'Second Thoughts about Residential Schools'" (OWL)
November 7	<p style="text-align: center;"><u>Research Week</u></p> <p>No class scheduled</p> <ul style="list-style-type: none"> ➤ During class time I will hold office hours. 	
November 14	Seminars Presentations 1, 2, 3,	
November 21	Seminar Presentations 4, 5, 6	
November 28	Seminar Presentations 7,8,9,10	
December 5	<p><u>Far from a Simple Story plus a Sobering Analysis of the Meaning of Decolonization</u></p>	<ul style="list-style-type: none"> ➤ Michael Yahgulanaas's <i>Red: a Haida Manga</i>. ➤ Eve Tuck and K. Wayne Yang's "Decolonization is not a metaphor" (OWL)

REQUIREMENTS:

1) **Attendance/Participation** — Because this is a seminar course, it requires the active and regular participation of all its members if it is to work. For this reason, 28% of your final grade will be based on your record of attendance and your contribution to discussions. Furthermore, in order for you to be able to offer significant contributions, it is important that you arrive at each class having already done (ALL) the reading and the thinking that is necessary for you to come up with appropriately useful comments and interpretations. For every class you attend you will get a 1, but if, in addition to your attendance, you also participate in the discussion in interesting and meaningful ways that demonstrate your knowledge of the assigned readings for that day, you will get a 2. If you do not attend a class, you get a zero. At the end of the course, these marks will be added up and your grade out of 28% will be calculated.

2) **Research Worksheet** — This Research Worksheet will be completed in class at the Research Workshop on October 3rd. Worksheets will be graded on a Pass/Fail basis. All students in those groups whose worksheets earn a Pass will receive the full 2%. Students whose outlines earn a Fail will receive 0%.

3) **Individual Students' Discussion Questions** — You will be asked to compile a list of three questions for class discussion for **one** particular class during the course of the term. (Be prepared to sign up for your discussion questions the first week of class.) You should also ensure that you have enough copies of your sheet of questions to distribute to the other members of the class. These questions will be worth 10% of your mark, and this assignment will be judged according to the calibre of the questions you create in relation to the assigned readings. Although we may not be able to discuss all three questions during the class, students should nevertheless be prepared to speak to any of their questions.

4) **Research Topic Proposal** - To earn the 5% allotted for this assignment, you must submit to me the title of the primary text (the poem, short film, graphic novel, or short story by an Indigenous writer, filmmaker, or artist) that you've found as a result of your research and which you will be interpreting for the purposes of your seminar and essay. You must also submit either a hard copy of this text to me in class or email me an online link to it or a file containing a scanned copy of it. There must be no available scholarship on this primary text; you will be developing the first scholarly interpretation of it. Feel free to consult with me if you're having difficulty locating such a text. This research topic proposal is due on **Wednesday, October 17th**.

5) **Seminar** — This is an experiential learning course. Consequently, you will be required to select a short literary, visual, or filmic text (poem, short film,

graphic novel, or short story, for example) by an Indigenous writer, artist, or filmmaker. There must be no available scholarship on your primary text. After conducting considerable research on your chosen text – during which you will identify who the author/director/artist is, where she or he is based, what his or her politics are, the theme of the text, and you will begin to develop an interpretation and analysis of it – you will be required to give a seminar presentation in one of the three seminar presentation classes of the term. During this seminar you will describe your research findings and discuss how you intend to interpret your text. This will be worth 25% of your mark.

Please ensure that I have a photocopy your text, an electronic file of it, or an online link to it at least 3 days before your seminar date so that I can post it on our course website. (Feel free to scan your text and send me the file.) All students in the class will be required to read or watch your text before class so that they can offer you useful insights during your seminar presentation.

Although you may choose any number of possible presentation styles and a variety of subjects (you don't necessarily need a coherent argument in a seminar), you should plan on taking control of the class for **20 minutes to a half hour**. The point of a seminar is for you to present to the class your ideas, garnered from your research and thinking, regarding the poem, short film, popular cultural text, or short story.

The presentation of your ideas is important, but just as important is your ability to elicit meaningful discussion on the topic from your listeners. Such discussion will help you to further expand and complicate your own interpretation. There are many ways to elicit discussion; you might, for instance, consider posing questions at the end of your seminar in an effort to get your listeners to think beyond the bounds of what you've already presented. (But keep in mind that only a carefully constructed question can initiate good discussion.) Some seminar presenters, however, manage to get students talking before they even get to the end of their presentation. This can be a successful strategy too; the only thing you should remember is that you must be responsible for facilitating the discussion. (If the discussion gets away from you, and you find that you've run out of time, this is your problem, and it will negatively affect your overall grade for the seminar.)

Each seminar *must be accompanied by a typed, single-spaced, point-by-point outline of the content plus a brief bibliography of the secondary sources you've used* (2 – 4 pages in total). You should ensure that you have photocopied enough outlines (with the bibliography) to distribute to all the members of the class. I will photocopy any outline I receive by 12 noon on the Tuesday before the seminar. (You can slip your outline under my door if I'm not in my office at the time you arrive, or you can e-mail me a copy of your outline.)

You must use your seminar topic as the basis for your essay, though obviously you'll need to come up with a thesis (not something that is necessary in the seminar), construct a coherent argument, and do some fine tuning of your points. In other words, don't simply regurgitate your seminar content!

6) **Essay** — A single 10 - 15 page (typed) essay is required for this course; it's worth 30% of your overall grade.

This is a research essay in an advanced English and Cultural Studies course; as such, it must contain significant evidence of research. Your Works Cited list should, therefore, list **at the very least 5 secondary sources** (this is the bare minimum), not including the bibliographical citation(s) for your primary text (the poem, short film, graphic novel, or short story about which you have constructed an argument and developed an interpretation).

The deadline for your essay depends on the date of your seminar presentation. All essays are due exactly one week after the date of your seminar. Please submit your essays to me electronically by e-mail.

You should use standard (8th edition) MLA documentation style in your essay, and you should endeavour to get this style right; this documentation style is described in detail in *The MLA Handbook*, which is available both in the library as well as on the Internet (see the course website). In marking your essay, I will take into consideration the calibre of your arguments and analysis as well as the correctness of your grammar and the aptness of your writing. You will lose marks if your use of (8th edition) MLA documentation style is sloppy.

7) **Attendance at Event and Reflection Paper** — Attend one of the events listed below and write a brief reflection piece that describes it and conveys your response to it, and you will earn an extra 2%, which will be added to your final grade!

- Annual Harvest Festival and Powwow, Museum of Ontario Archeology, 1600 Attawandaron Road, London, Ontario (either September 15th or 16th)
- Huron TRC Film Series -- *Reel Injun* (Tuesday, September 18 at 6 pm in the Great Hall)
- Treaty Recognition Week, November 5-9, Speaker at Huron, Dean Jacobs (date and time TBA)
- Readings by Lee Maracle or Drew Hayden Taylor, at Words: The Literary and Creative Arts Festival, London (November 2-4, place and time TBA)
- One of the many events at Western's Indigenous Awareness Week (November, dates, times, and places TBA)

Concerning Essays and Other Assignments

Essays and assignments should be **submitted to me via email**. Always keep a copy of any work you submit, and PLEASE DO NOT SLIDE ESSAYS UNDER MY OFFICE DOOR.

The English and Cultural Studies Department's policy is that late assignments will be **penalized at the rate of 2 marks per calendar day** to a **maximum of seven days**. After seven days the assignment will not be accepted and a **mark of 0%** will be awarded. Essays will be marked and returned to you usually within three weeks of my receiving them; however,

any essays or other assignments submitted after its deadline will in most cases be returned late with no detailed commentary – so it is in your interest to get your work in on time.



The Appendix to Course Outlines is posted on the OWL course site.