

FACULTY OF ARTS
DEPARTMENT OF ENGLISH
COURSE OUTLINE
ENGL 493-01 Indigenous Literatures II:
Indigenous Peoples, Oil/Mining/Gas, & WATER

Instructor: Rain Prud'homme-Cranford

Winter 2017

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Sessions: M,W 3:30-4:45 SH 288

Office Hours: T/R 12:30– 2:30pm and by appointment

Course Description: The recent efforts of the Standing Rock Sioux Tribe, and members of the Oceti Sakowin, or Great Sioux Nation, to stop construction of the Dakota Access Pipeline (Bakken line) as well as the ongoing efforts of the Gitga'at, Gitxaala, Haida, Haisla, Heiltsuk, Kitasoo Xai'Xais, Nadleh Whut'en, and Nak'azdli Whut'en Nations to stop the Nations Northern Gateway pipeline have gathered unprecedented numbers of tribal peoples in the protection and preservation of tribal lands and water for all. As David Archambault II, Chairman of the Standing Rock Sioux tribe writes in his *New York Times* op-ed: "Protecting water and our sacred places has always been at the center of our cause." Therefore, as a community, this class will explore theories, histories, political activism, issues of sovereignty, and ecological conservation through conversations within Indigenous literature/text from a *transnational* context. This course engages in dialogues addressing struggles between Indigenous peoples over land/water rights and land/water exploitations including fracking, oil, mineral and mining rights, and subsequent impacts on soil quality, water pollution, and tribal health and wellness (including food supplies and access). Reading across the U.S., Canada, South American, Latin America, Pacific Islands, Australia, and New Zealand we will explore literary traces and political activism between Indigenous Peoples, Oil/Mining/Gas, and WATER. Prerequisite: ENGL 302 & either 240 or 340.

Objectives and Expectations: Students will be responsible for course readings, expanding vocabulary, homework, presentations, writing and research assignments, and a final seminar paper. As a class we will use a variety of texts to develop writing, cultural, and historic knowledge, and research skills. This will cumulate in a final seminar paper project.

- Students will engage with literature/texts as a response to social constructs, as social commentary, and as a reflection of specific historic movements and moments.
- Students will reflect on connections between landbase, cultural knowledge, gender, and theory-making to story-making.

- Students will connect readings with historic events, ideologies and “isms,” (i.e. colonialism, racism, imperialism, idealism, modernism, feminism, etc).
- Students will learn to read for specific themes prevalent in particular constructs of landbase, culture, history, gender, sovereignty, class, race, and power.
- A hard copy of all assignments is expected in class on the due date along with a digital copy on D2L
- All written essays and formal papers must be in MLA style explicitly.
- All students are required to fully participate in class discussions and are to be graded according to their vocal and intellectual participation. Those who choose not to participate will not be given participation credit.

Required Texts:

[Honour Water. Dir. Elizabeth LaPensée. Adapt. Pinnguaq. Perf. Sharon Day, the Oshkii Giizhik Singers, and Elders at the Oshkii Giizhik Gathering. Honoring Water. iTunes, 2016. Web.](#)¹

May, Theresa J. *Salmon Is Everything: Community-based Theatre in the Klamath Watershed*. Corvallis: Oregon State P, 2014. Print.

Palacio, Melinda. *How Fire Is a Story, Waiting: Poems*. San Fernando, CA: Tia Chucha, 2012. Print.²

Perez, Craig Santos. *From Unincorporated Territory*. San Francisco: Omnidawn, 2014. Print.³

Red Corn, Charles, H. *A Pipe for February: A Novel*. Norman: U of Oklahoma, 2002. Print.

[Stouff, Roger Emile. The Great Sadness: Indigenous Angling and the Loss of Home. New Orleans: Shadowfire, 2012. Kindle.](#)⁴

Watt-Cloutier, Sheila. *The Right to Be Cold: One Woman's Story of Protecting Her Culture, the Arctic and the Whole Planet*. Toronto: Penguin Canada, 2016. Print.

Wright, Alexis. *The Swan Book: A Novel*. New York City: Atria, 2016. Print.

Selected from Texts⁵:

¹ *Honour Water* is a completely visual/audio gaming text available on ipad apps. We will work with this text in class. The music and visuals are available in non-gaming format through the hyperlink.

² We will read selected poems for this class. However, this text is required and can be used to present on for class.

³ We will read selected poems for this class. However, this text is required and can be used to present on for class.

⁴ *The Great Sadness: Indigenous Angling and the Loss of Home* can be obtained as a kindle e-book. for \$3.07 cad. The paperback is available on Amazon for \$14.50 cad.

⁵ Texts for class that we will read as “Selections from Texts” can be obtained from the instructor as PDFs. Students, especially those in the field of Indigenous/FNMI studies are encouraged to purchase the texts if they are a *reasonable price*, but not required.

Duplassie, Ryan. "As Long as the Water Never Idles:"The Kino-nda-niimi Collective, ed. *The Winter We Danced: Voices from the Past, the Future, and the Idle No More Movement*. Winnipeg: Arbeiter Ring, 2014. Print.

Fitzgerald, Stephanie J. "Climate Change as Indigenous Dispossession for the Twenty-first Century: The United Houma Nation of Louisiana and the Alaskan Native Villages of Kivalina and Shishmaref." *Native Women and Land: Narratives of Dispossession and Resurgence*. Albuquerque: U of New Mexico, 2015. Print

Norman, Emma S. "The Canoe Journey: Paddling for Change."
"Walking Gichigami: Mother Earth Water Walks and Environmental Advocacy"
Governing Transboundary Waters: Canada, the United States and Indigenous Communities. London: Routledge, 2014. Print.

Tuwhare, Hone. *Deep River Talk: Collected Poems*. Honolulu, University of Hawaii Press, 1994. Print. (4 poems)

Online Texts⁶:

[Altemus-Williams, Imani. "The Struggle to Reclaim Paradise - Waging Nonviolence." *Waging Nonviolence The Struggle to Reclaim Paradise Comments*. *Waging Nonviolence*, 10 Apr. 2013. Web.](#)

[Arahunga, Sonny. "Mending the Mākōtuku." *Māori Television*. *New Zealand Documentaries*, 14 June 2016. Web. 01 Sept. 2016. Web.](#)

["Canada's Waterless Communities: Shoal Lake 40 | VICE | Canada." *VICE*. Ed. VICE Canada. *Viceland*, 2015. Web. 01 Sept. 2016. Web.](#)

[Montoya, Jessica. "Rising In Solidarity Against the Exploitation of Mother Earth." *One Billion Rising Revolution Rising In Solidarity Against the Exploitation of Mother Earth*. *1BillionRising*, 06 Sept. 2016. Web.](#)

[Palese, Blair. "Indigenous Australians v. Adani over Mining." *The Guardian*. *Guardian News and Media*, 02 Apr. 2015. Web.](#)

[Pedersen, By Alexandra. "Power, Violence and Mining in Guatemala." *ReVista: Harvard Review of Latin America*. *Harvard*, Nov.-Dec. 2014. Web.](#)

Smith, Gavin, and Justin Desmond. "Legal Background – What Are the Northern Gateway Court Challenges About?" *West Coast Environmental Law*. Wcel.org. July 2015. PDF.

U.S. District Court for the District of Columbia. *Standing Rock Sioux Tribe Et. Al, V Army Corps of Engineers Et. Al*. 9 Sept. 2016. PDF.

Major Assignments

⁶ These short online and digital media texts are hyperlinked in the online version of your syllabus.

- 1) Lead Discussion/Presentation: Each student will be responsible for leading class discussion of a text ONCE during the semester. Students will sign up for discussion during the first week of class. Students will prepare specific questions regarding the text and be able to introduce both the author, historic/contemporary issues, and illustrate any specific legal and land references within the text. Students will supply a list of resources for the text. I will supply an instruction sheet on leading class discussion as well as demonstrate during the first reading assignment. 15%
- 2) Short Critical Analysis Essay: Each student will write a 4-6 page *persuasive analysis* of one of the readings from class. Full assignment instructions will be provided 20%
- 3) Research Presentations Each student will present a draft of his or her research paper to his/her peers for feedback before turning in the research paper. You will have approximately fifteen minutes for presentation. This means you will have to present a shorter version of the paper to the class. We will discuss in class approaches to writing a presentation paper vs the research paper and the differences between the two. 15%
- 4) Multigenre Research Paper Project the multigenre research project (MRP) mixes genres of academic, creative non-fiction, and popular sources/media to create a coherent “argument” (i.e. follows the modes and discipline of rhetoric to persuade your reader of a stance, position, interpretation) about your topic/thesis using critical thinking skills, epistemologies, and methods of inquiry to find appropriate research to support your argument. Note it is NOT a portfolio or bibliography of sources. It is a well-crafted rhetorical argument combining stylistic methodologies, creative voices, and rhetorical tactics, (academic essay, poetry, documentary video etc). An example of the MRP will be provided between week 6-7 along with a detailed assignment rubric. Final MRP is due in my office during the final week of classes and no later than April 12th noon (we will discuss possibilities of all digital submissions). 40%

There is no registrar-scheduled exam in this course.

Grading

90 + %	A+
85 – 89 %	A
80 – 84 %	A–
77 – 79 %	B+
74 – 76 %	B
70 – 73 %	B–
67 – 69 %	C+
64 – 66 %	C
60 – 63 %	C–
55 – 59 %	D+

50 – 54 % D
 0 – 49 % F

A+/A (4.0); A- (3.7); B+ (3.3); B (3.0); B- (2.7); C+ (2.3); C (2.0); C- (1.7); D+ (1.3); D (1.0); F (0)

Participation

Participation as university scholars working together to better our understanding of the writing and critical literary criticism process is imperative to learning and mastering the process literary criticism. Participation consists of clarifying content questions or questions that require students to apply what they have learned and/or read for class. Students will be graded on their participation in the discussions as well as the quality of their responses. Coming to class prepared (books, homework, writing utensils) also qualifies as participation. **Only students present for the discussion will be given the points.** Your participation is mandatory for your individual academic growth and our collective growth as scholars dialoguing our knowledge. *Community* is key in all things. This classroom is a community setting. ***For our community to function we must be beholden to reciprocity.*** Class Discussion/Participation is 10% of your grade.

Essays and Paper format: All writing assignments SHOULD engage analytic responses and be MLA formatted, following MLA format layout and citation/works cited formats. Your instructor will give detailed instructions before each essay assignment.

Revision Policy: Please note: **I do not allow revisions on papers.** I **do** meet with students to go over paper drafts.

Late Work: Your assignments are due on time at the start of class, not later in the day. For every class meeting day an assignment is late, students will be docked one letter grade. Once the assignment is worth less than 60% it will not be accepted, and the student will earn a zero. (For serious or extenuating circumstances, contact the instructor as soon as possible. Arrangements will be made at the instructor's discretion.)

Attendance: Your attendance at every class meeting is required. Absences should be saved for illness, conferences, religious observances, funerals, family/cultural/community events that require your attendance, court dates, and job interviews. Should a medical or family emergency arise that will require your absence in excess of missing three classes, *please notify me as soon as possible.* The instructor reserves the right to drop your final grade one letter grade if you miss more than three classes without notifying the instructor of serious illness or other serious complication(s) prior to the absences. Any medical complications should be addressed, and arrangements made with the instructor. If a conflict arises between your obligation to attend class and an obligation to the university, or personal, family, or community obligations it is your responsibility to see me in advance, hand in all assignments, and to make up work missed during your absence. *I will happily work with you so we can find a way to success in the course, but communicating will be key.*

Classroom Decorum and Respect

Students and the instructor will seek to foster a community environment that is conducive to scholarly dialogue. This means respect of your peers and instructor is MANDATORY. Respect includes but is not limited to: NO CELL PHONE USE (THIS INCLUDES TEXTING), carrying on conversations while someone is speaking, reading non-class material in class, using gender, classiest, sizest and/or racially biased language, and unapproved electronic devices.

Plagiarism: Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possible suspension or expulsion from the university. Please refer to the following information and make sure you are familiar with the statement below on plagiarism.

<http://www.ucalgary.ca/pubs/calendar/current/k-2-1.html>

Scribe and Muse Club for English Students: The Scribe and Muse Reading and Writing Club (SMRWC) fosters and champions reading and writing through community service, leadership, and engagement. We strive to enhance the academic and social experience of undergraduate students by promoting academic excellence and interaction between students, faculty, and the community, through social, cultural, and academic events <http://english.ucalgary.ca/scribe-and-muse-english-club>. Our email address is smecuofc@gmail.com

English Department Website: For more information about courses, programs, policies, events and contacts in the Department of English, please go to our website at <http://english.ucalgary.ca>. Please note that the course outlines posted on the English Department website constitute the official course outline for purposes of appeals. Students should verify any hard copies against this posted version. For courses which employ numerical grades, the official departmental percentage to letter grade conversion scale is also posted on the department website.

Writing support: The Student Success Centre offers both online and workshop writing support for U of C students. <http://www.ucalgary.ca/ssc/writing-support>

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Guidelines on e-mail Etiquette: <https://gsa.ucalgary.ca/wp-content/uploads/2016/09/Email-Etiquette.pdf>

Library and Research Support: Christie Hurrell, Interim Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: christie.hurrell@ucalgary.ca. Find The English Pages research guide here: <http://libguides.ucalgary.ca/english>

Follow the Department of English on Facebook & Twitter:



Academic regulations and schedules: Consult the Calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities. The homepage for the University Calendar is <http://www.ucalgary.ca/pubs/calendar/current/index.htm>

Grade appeals: Consult the following University Calendar link and request advice from the English Department office, SS 1152. Please note that “mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision.” <http://www.ucalgary.ca/pubs/calendar/current/i.html>

Deferral of term work and final examinations: Should you require an extension for completion of term papers or assignments beyond the deadline of five days after the end of lectures, an Application of Deferment of Term Work form must be completed. The University also has regulations governing the deferral of final examinations. See Calendar: <http://www.ucalgary.ca/pubs/calendar/current/g-6.html>
<http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

Student Accommodations: Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf.

Emergency Evacuation/Assembly Points:
<http://www.ucalgary.ca/emergencyplan/assemblypoints>

Freedom of Information and Protection of Privacy Act:
<http://www.ucalgary.ca/legalservices/foip/>

“Safewalk” Program: Campus Security will escort individuals day or night: call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot pay booths. <http://www.ucalgary.ca/security/safewalk/>

Faculty of Arts Program Advising and Student Information Resources: Have a question, but not sure where to start? The new Arts Students' Centre (ASC) is your information resource for everything in Arts! Drop in at SS102, call us at 403-220-3580 or email us at ascarts@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns. For program planning and advice, contact the Student Success Centre (formerly the Undergraduate programs Office) at (403) 220-5881 or visit them in their new space on the 3rd Floor of the Taylor Family Digital Library. For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK [7625] or visit them at the MacKimmie Library Block.

Contact for Students Union Representatives for the Faculty of Arts: arts1@su.ucalgary.ca; arts2@su.ucalgary.ca; arts3@su.ucalgary.ca; arts4@su.ucalgary.ca

Contact for Students Ombudsman's Office: <http://www.ucalgary.ca/provost/students/ombuds>

Universal Student Ratings of Instruction (USRI): "At the University of Calgary, feedback provided by students through the Universal Student Ratings of Instruction (USRI) survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses (www.ucalgary.ca/usri). Your responses make a difference - please participate in USRI Surveys."

Plagiarism:

Plagiarism is an extremely serious offence. Please read the following information carefully. The penalty routinely recommended by the English Department for documented plagiarism is failure of the course in which the offence occurred; academic probation is also routinely applied at the Faculty level. Suspension or expulsion can result from severe or repeated plagiarism.

The University Calendar states:

1. Plagiarism - Essentially plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when: (a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test), (b) parts of the work are taken from another source without reference to the original author, (c) the whole work (e.g., an essay) is copied from another source, and/or, (d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted.

Plagiarism occurs when direct quotations are taken from a source without specific acknowledgement, or when original ideas or data from the source are not acknowledged. Citing your sources in a bibliography is not enough, because a bibliography does not establish which parts of a student's work are taken from other sources. MLA (Modern Language Association) documentation or other recognized forms of citation must be used for this purpose. Advice on adequate documentation can be found at the following web sites:

<http://www.dianahacker.com/resdoc/> ; <http://owl.english.purdue.edu/owl/resource/747/01/>

Department of English Statement on Principals of Conduct: According to the University Calendar, (<http://www.ucalgary.ca/pubs/calendar/current/j.html>) "The University of Calgary community has undertaken to be guided by the following statements of purpose and values: to promote free inquiry and debate, to act as a community of scholars, ..., to respect, appreciate, and encourage diversity, [and] to display care and concern for community". The Department of English, like the university as a whole, is committed to a "positive and productive learning and working environment." This environment is characterized by appreciation and encouragement of diversity and respect for the dignity of all persons: students, support staff, and faculty. The department will not tolerate unacceptable behavior, such as threatening gestures, threatening or abusive verbal or written communication (including e-mails), or any conduct that "seriously disrupts the lawful education and related activities of students and/or university staff". Any cases of such misconduct should be reported immediately to the department Head, who, depending on the nature and severity of the incident, may then take further appropriate action.

THE INSTRUCTOR RESERVES THE RIGHT TO ADD OR AMEND TO THIS SYLLABUS OR SCHEDULE AT ANYTIME

"All acts of kindness are lights in the war for justice..." ~Joy Harjo

Weekly Schedule*

Week1 01/09: M: Introduction: Syllabus, Discussion: What is Indigenous Activism? Does Indigenous Activism in the arts (literature, art, music, new media etc) matter? How?

Read for W: *The Great Sadness*- Roger Emile Stouff

Week 2 01/16:

The Great Sadness- Roger Emile Stouff

Week 3 01/23:

Read: *The Right to Be Cold*- Shelia Watt-Cloutier

Week 4 01/30:

Cloutier and Stouff

Read: Fitzgerald "Climate Change as Indigenous Dispossession for the Twenty-first Century"

Week 5 02/06:

Read: *How Fire Is a Story*- Melinda Palacio (selections)

Read: "[Power, Violence and Mining in Guatemala.](#)" – Andrea Pederson

Week 6 02/13:

[Honour Water](#)- Elizabeth LaPensée;

Read: "As Long as the Water Never Idles"- Ryan Duplassie

"Walking Gichigami: Mother Earth Water Walks and Environmental Advocacy" – Emma S Norman

Watch: "[Canada's Waterless Communities: Shoal Lake 40](#)"

Week 7 02/20:

Read: *Salmon Is Everything*- Theresa J May

"The Canoe Journey: Paddling for Change."- Emma S Norman

Week 8 02/27:

Read: *A Pipe for February* —Charles H. Red Corn

Week 9 03/6:

Read: *Standing Rock Sioux Tribe Et. Al, V Army Corps of Engineers Et. Al.*

"Legal Backgrounder– What Are the Northern Gateway Court Challenges About?" – Smith & Desmond

Read: "[Rising In Solidarity Against the Exploitation of Mother Earth](#)"- Jessica Montoya

Week 10 03/13:

Read: *From Unincorporated Territory*- Craig Santos Perez (selections)

4 Selected poems *Deep River Talk*- Hone Tuwhare

["The Struggle to Reclaim Paradise"](#) –Williams Altemus

Watch: ["Mending the Mākōtuku."](#) –Sonny Arahunga

Week 11 03/20:

Read: *The Swan Book*- Alexis Wright

Week 12 03/27:

The Swan Book- Alexis Wright

Read: ["Indigenous Australians v. Adani over Mining"](#)- Blair Palese

Week 13 04/03:

Presentations

04 /10

Final Week: Assignment Final Multi-Research Genre Papers Due

Final MRP is due in my office during the final week of classes and no later than April 12th noon (we will discuss possibilities of all digital submissions).

All assigned readings are required, even if not discussed in class

Readings should be completed by the day they are listed on the syllabus

The instructor reserves the right to add or amend to the syllabus as required /fitting to the course