

**FACULTY OF ARTS**  
**DEPARTMENT OF ENGLISH**  
**COURSE OUTLINE**

**ENGL 493-01 Indigenous Literatures II: Indigenous Women,  
Oil/Mining/Gas, & Water**

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**Instructor:** Rain Prud'homme-Cranford  
**Office:** SS 1124  
**Phone:** 403-220-4664  
**E-mail:** [rain.prudhommecranf@ucalgary.ca](mailto:rain.prudhommecranf@ucalgary.ca)  
**Sessions:** T,R 3:30-4:45 SH 284  
**Office Hours:** R 1:30– 2:45pm and by appointment

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**Winter 2018**

**Course Description:** In the wake of the recent inquiry into Missing Murdered Indigenous Women (MMIW), 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 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, and current efforts of the United Houma Nation, Biloxi-Chitimacha-Choctaw Nation, Atakapa-Ishak Nation, Chitimacha Nation, and Louisiana Creole Indigenous peoples to stop the Bayou Bridge Pipeline, and the 2016 report by Amnesty International correlating violence against Indigenous women, girls, two-spirits, trans, and boys to incidents of resource extraction and abuse— It is critical to interrogate the ongoing art, activism, and resistance centering gender and eco-colonialism. As MiqMaw lawyer and activist Pam Palmater says, "I hope that the national inquiry on murdered and missing Indigenous women and girls takes a close look at the correlation between sexualized violence and mining/oil and extractive industry camps." Therefore, as a community, this class will explore theories, histories, political activism, issues of sovereignty, practices of eco-colonialism and correlations with gender exploitation and gendered violences, as well as ecological conservation and gender activism/cultural resurgence practices through conversations within Indigenous literature/text from a *transnational* context. This course engages in dialogues addressing struggles between Indigenous peoples (women; trans; two-spirits; gender-non binary) over land/water rights/body rights and land/water/body 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) as well as rape, sexploitation, exploitation, gendered policies/politics, MMIW, birthing/birthrates, and culture-bearing practices. Reading across the Canada, U.S., Latin America, Pacific Islands, Australia, and New Zealand we will explore literary traces and political activism between Indigenous Women, Oil/Mining/Gas, and WATER. Prerequisite: ENGL 302 & either 240 or 340.

Over the course of the semester as a community of scholars we will engage in a transcontinental dialogue around issues of eco-colonialism, gender, sovereignty, water, oil, gas, mining, and minerals with the University of Oklahoma's ENGL 3253 class, taught by [Dr. Kimberly G. Wieser](#). This means occasionally we will live stream our class conversations to a joint [ENGL 493/3253 class Facebook page](#). Students will watch class conversations online and engage in cross-class conversations on shared textual experiences to expand our community engagement, understanding of art as activism, kinship, reciprocity, tribal practices, and ongoing conversations around sovereignty, land sustainability, cultural sustainability, and gender tradition/activism/culture-bearing.

**Objectives and Expectations:** Students will be responsible for course readings, expanding vocabulary, homework, presentations, group projects, 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.
- Students will identify the connections, correlations, and implications, of eco-colonialism and gender violence as connected to resource abuse and gender abuse.
- Students will read for holistic relationships and settler-colonial structures that seek to break down communal and reciprocal relationships including but not limited to gender fluidity/complementary gender structures, landbase and culture continuity and sustainability structures, violence against land and violence against women paradigms, art as activism, matrilineal and matriarchal vs patriarchal structures.
- Students should gain exposure to various American Indian beliefs and opinions about natural resources and natural resource development as expressed in literature, film, and other media and be able to discuss and write about these in an informed, intelligent, and cordial manner.
- Should be able to correctly answer objective questions about the history of FNMI and natural resource extraction based on readings.
- Should be able to identify tribally specific beliefs and traditions as well as general, intertribally-common characteristics as reflected in literature from the various FNMI authors whom we read this semester.
- Should be able to employ carefully considered critical lenses to the work of the various FNMI authors and filmmakers we read this semester and engage in productive, reasonable, and cordial dialogue with others in the classroom about a variety of critical readings of those texts.
- Should be able to utilize technology in the study of literature in innovative ways.
- Should be able to give an effective oral presentation that is clear, focused, organized, informative, and engaging and to respond effectively to peers and instructor in a Q and A following the presentation.
- Should be able to plan, research, write, design, and produce a long-term, project of professional quality in self-directed fashion, utilizing guidance from the professor and feedback from peers to improve product quality.
- Should be able to utilize multimodal rhetorics and visual rhetorics, not merely argumentation, to persuade an audience with the long-term project.
- A digital copy of all assignments is expected in class on the due date via 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:**

Hogan, Linda. *Mean Spirit: A Novel*. Reprint Edition ed. New York: Ivy, 1991. Print.  
ISBN: 978-0804108638

[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.](#)<sup>1</sup>

[Okpik, Dg Nanouk. \*Corpse Whale\*. University of Arizona Press, 2012.](#)<sup>2</sup>

Spitz, Chantal T. *Island of Shattered Dreams*. Trans. Jean Anderson. English Edition ed. Wellington: Huia, 2007. Kindle.

ASIN: B00ER8423M

ISBN: 978-1869692995

Vermette, Katherine. *The Break*. Toronto: House of Anansi, 2016. Kindle.

ASIN: B01DPVWGBG

ISBN: 978-1487001117

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. Kindle.

ASIN: B00SRPU7NK

ISBN: 978-0143187646

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

ISBN: 978-1472120571

### **Additional Media Texts:**

[Amnesty International. "OUT OF SIGHT, OUT OF MIND GENDER, INDIGENOUS RIGHTS, AND ENERGY DEVELOPMENT IN NORTHEAST BRITISH COLUMBIA, CANADA." \*Amnesty International\* \(2016\): n. pag. Web](#)

Erb, Joseph, director. *WePrayedInWaterDō-Wi Fi. YouTube*, YouTube, 25 Sept. 2012, [www.youtube.com/watch?v=Cp6dBOMn5HI&feature=youtu.be](http://www.youtube.com/watch?v=Cp6dBOMn5HI&feature=youtu.be).

[Kauanui, J. Kēhaulani. "J. Kēhaulani Kauanui, "'A Structure, Not an Event': Settler Colonialism and Enduring Indigeneity" \*Lateral\*, JOURNAL OF THE CULTURAL STUDIES ASSOCIATION, 1 June 2017, \[csalateral.org/issue/5-1/forum-alt-humanities-settler-colonialism-enduring-indigeneity-kauanui/\]\(http://csalateral.org/issue/5-1/forum-alt-humanities-settler-colonialism-enduring-indigeneity-kauanui/\).](#)

[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.](#)

[My Louisiana Love. Dir. Sharon Linezo Hong. Perf. Monique Verdin. Vision Maker Media, 2012. DVD.](#)<sup>3</sup>

[Pedersen, By Alexandra. "Power, Violence and Mining in Guatemala." \*ReVista: Harvard Review\*](#)

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<sup>1</sup>*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.

<sup>2</sup> Text available online U of C digital library

<sup>3</sup> Currently a version of the film is available online. For those working on the film a DVD copy will made available if the online version is not accessible. Additionally, this documentary contains images and interviews with tribal elders both living and those who have walked on. Please respect this space, their words, images, and family members by being respectful of the spaces/places/manner in which you view and engage with their words and images in this documentary.

[of Latin America. Harvard, Nov.-Dec. 2014. Web.](#)

[Peace River Rising. Dir. Coty Savard. Perf. Helen Knott. CBC Short Docs. CBC, 2017. Web.](#)

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.

Video: [Postindian Warrior: Creating a New Consciousness in Native America](#)

“WATER: The Sacred Relationship.” *The Documentary | Water Sacred Relationship*, Native Counseling Services of Alberta, 2018, [www.sacredrelationship.ca/documentary/#](http://www.sacredrelationship.ca/documentary/#).<sup>4</sup>

“Words for Water: Stories and Songs of Strength by Native Women.” *Whitney Museum of American Art*, Whitney Museum of American Art, 2017, [whitney.org/WatchAndListen/35887](http://whitney.org/WatchAndListen/35887).

[Yeoman, Barry. “Reclaiming Native Ground: Can Louisiana's Tribes Restore Their Traditional Diets as Waters Rise?” \*Food and Environment Reporting Network\*, FERN, 22 Aug. 2017, thefern.org/2017/02/reclaiming-native-ground-can-louisianas-tribes-restore-traditional-diets-waters-rise/.](#)

### **Major Assignments**

- 1) **Digital Transcontinental Research Presentations:** Students will work in groups to create a presentation with students at The University of Oklahoma this presentation will be digital and online in PowerPoint, Prezi, YouTube, HTML, Blog, or another multi/new media format. Groups will be made up of member of ENGL 493 and ENGL 3253. Groups will present on one of the following texts: *My Louisiana Love*; *Peace River Rising*; *Mean Spirit*; *The Corpse Whale*; *The Right to be Cold*; or *Honour Water*. Full assignment details will be provided. 15%
- 2) **Discussion Questions:** Students will form groups for key readings and be asks to prepare questions for group discussion. These questions must be prepared and sent to the class 48 hours before class. Each group is then responsible for helping lead discussion that day. 15%
- 3) **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 15%
- 4) **Research Presentations** Each student will present a draft of his or her research paper to hir/their/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%
- 5) **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,

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<sup>4</sup> Note, this documentary contains images and interviews with tribal elders both living and those who have walked on. Please respect this space, their words, images, and family members by being respectful of the spaces/places/manner in which you view and engage with their words and images in this documentary.

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). 30%

There is no registrar-scheduled exam in this course. All Major Assignments must be completed to pass 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-5.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](mailto: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>

**Library and Research Support:**

Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: [maboyn@ucalgary.ca](mailto:maboyn@ucalgary.ca).

Find The English Pages research guide here:  
[https://library.ucalgary.ca/sb.php?subject\\_id=52619](https://library.ucalgary.ca/sb.php?subject_id=52619)

**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:**

**ACADEMIC ACCOMMODATIONS**

The student accommodation policy can be found at: [ucalgary.ca/access/accommodations/policy](http://ucalgary.ca/access/accommodations/policy).

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities [ucalgary.ca/policies/files/policies/student-accommodation-policy](http://ucalgary.ca/policies/files/policies/student-accommodation-policy).

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.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

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resource for everything in Arts! Drop in at SS102, call us at 403-220-3580 or email us at [ascarts@ucalgary.ca](mailto: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](mailto:arts1@su.ucalgary.ca), [arts2@su.ucalgary.ca](mailto:arts2@su.ucalgary.ca), [arts3@su.ucalgary.ca](mailto:arts3@su.ucalgary.ca), [arts4@su.ucalgary.ca](mailto: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](http://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 PRINCIPLES OF CONDUCT**

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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 behaviour, 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.

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

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*“All acts of kindness are lights in the war for justice...” ~Joy Harjo*

## Weekly Schedule\*

### Week1 01/08:

T: Syllabus,

Discussion: This is a Story about Kinship; Relationships and Pedagogy

Read/View for R: [Kauanui, J. Kēhaulani, "A Structure Not an Event."](#)

Video: [Postindian Warrior: Creating a New Consciousness in Native America](#)

### Week 2 01/15:

“WATER: The Sacred Relationship.” *The Documentary | Water Sacred Relationship*, Native Counseling Services of Alberta, 2018, [www.sacredrelationship.ca/documentary/#](http://www.sacredrelationship.ca/documentary/#).

Erb, Joseph, director. *WePrayedInWaterDσ̄- Wi Fi. YouTube*, YouTube, 25 Sept. 2012, [www.youtube.com/watch?v=Cp6dBOMn5HI&feature=youtu.be](http://www.youtube.com/watch?v=Cp6dBOMn5HI&feature=youtu.be).

### Week 3 01/22:

Oil in Oklahoma: Hogan, Linda. *Mean Spirit: A Novel*

Group 1 Discussion Questions

### Week 4 01/29:

Hydro in Manitoba; Vermette, Katherine. *The Break*

Group 2 Discussion Questions

### Week 5 02/05:

Climate and Colonialism in Ontario: Watt-Cloutier, Sheila. *The Right to Be Cold*

Group 3 Discussion Questions

### Week 6 02/12:

T:Interior & Exterior Landscapes in Alaska: [Okpik, Dg Nanouk. Corpse Whale.](#)

Group 4 Discussion Questions

R: No Class Meeting: Digital Transcontinental Research Presentations

### Week 7 02/18-25: Mid-Term Break (Reading Week)

No Classes

Digital Transcontinental Research Presentations Due: 02/26 4pm MT; 3pmCT

### Week 8 02/26:

Radiation in Polynesia: Spitz, Chantal T. *Island of Shattered Dreams*

Group 5 Discussion Questions

### Week 9 03/5:

T: MMIW & Oil, Gas, Mining, & Water: [Peace River Rising](#)  
[Amnesty International. "OUT OF SIGHT, OUT OF MIND"](#)

R: [My Louisiana Love](#)

Yeoman, Barry. “Reclaiming Native Ground: Can Louisiana's Tribes Restore Their Traditional Diets as Waters Rise?”

Short Essay Due: 03/10 on D2L 11pm

**Week 10 03/12:**

T: [Honour Water](#). Dir. Elizabeth LaPensée. Adapt. Pinnguaq. Perf. Sharon Day, the Oshkii Pedersen, By Alexandra. "Power, Violence and Mining in Guatemala."  
[Montoya, Jessica. "Rising In Solidarity Against the Exploitation of Mother Earth."](#)

R: U.S. District Court for the District of Columbia. *Standing Rock Sioux Tribe Et. Al, V Army Corps of Engineers Et. Al.*  
["Words for Water: Stories and Songs of Strength by Native Women." Whitney Museum of American Art, Whitney Museum of American Art, 2017, whitney.org/WatchAndListen/35887.](#)

**Week 11 03/19:**

Environmental Oblivion in Australia: *The Swan Book*- Alexis Wright  
Group 6 Discussion Questions

**Week 12 03/26:**

*The Swan Book*- Alexis Wright

**Week 13 04/02:**

Presentations

**Week 14 04/09:**

Presentations

04 /16

**Final Week: Final Multi-Research Genre Papers Due 04/17 4pm D2L**

Final MRP is due in my office during the final week of classes and no later than April 17th 4pm (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**