

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

**ENGL 607-02 Theoretical and Cultural Studies: Sovereign Rhetorics: From Mound Building to Indigenous Futurism**

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**Instructor: Dr. Rain Prud'homme-Cranford (Dr. PC)**

**Fall: 2018**

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**Sessions: W 9:30-12:15; SS 1015**

**Office Hours: W 12:30-2:30pm and by appointment**

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**Course Description:** Red Rhetorics (Indigenous Rhet/Comp) foregrounds Indigenous epistemologies (knowledge-making), expanding Indigenous text into material culture, history, law and policy, and the arts and sciences. As Kimberly G. Wieser reminds us, “Stories, languages, and artifacts, such as glyphs and drawings, all carry Indigenous knowledge, directly contributing to American Indian rhetorical structures that have proven resistant—and sometimes antithetical—to Western academic discourse.” Therefore, this course centers rhetorical practices of the Americas emphasizing the ways Indigenous communities create multi-modal meaning making systems that utilize key elements of land, language, sacred histories, kinship systems, ceremonial cycles, audience, and tribally specific hermeneutics through non-alphanumeric, alphanumeric, and kinetic/embodied textual structures with which to name, claim, and assert relationality to and through FNMI/Indigenous experiences. In this class, we will focus on key topics and texts within discussions on Indigenous rhetorical theory and textual materials as rhetorical practice (theory and practice). Reading across textual mediums (literature, music, visual arts, landmarks) we will practice putting text “into council,” so we might come to a better understanding of the conversations and rhetorical traditions/practices within Indigenous communities in Canada and the USA. The reading load is rigorous and discussion is mandatory.<sup>1</sup>

**Objectives and Expectations:** Students will be responsible for course readings, expanding vocabulary, homework, presentations, writing and research assignments, group work, 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 learn to read for paracolonial/settler-colonial constructs and active Indigenous Peoplehood rhetorical structures, which seek, to decolonize these settler constructs, oppressions, erasures, and exploitations/sexploitations.
- Students will engage with theory/texts as a response to social constructs, as

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<sup>1</sup> The reading load is approximately book length (200-300pgs) per week.

social commentary, and as a reflection of specific tribal epistemologies, rhetorical practices, and hermeneutics.

- Students will reflect on connections between landbase, cultural knowledge, gender, and theory-making to story-making.
- Students will learn to read for Indigenous and tribally specific rhetorical structures across a medium of texts, while addressing who the practice of these texts speaks to Indigenous rhetorically specific theory/epistemologies (i.e. meaning-making as connected to process/creation).
- 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.
- All assignments are due when specified. No exceptions.
- 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**<sup>2</sup>

### **Theory:**

### **Articles and Chapter Selections:**<sup>3</sup>

[Berglund, Jeff. \*Indigenous Pop.\* University of Arizona Press, 2016.](#)

Selections: Chapters 2; 12

Dillon, Grace L. “Imagining Indigenous Futurisms: The Native Slipstream.” *Walking the Clouds: an Anthology of Indigenous Science Fiction*, University of Arizona Press, 2012, pp. i-14.

[Haas, Angela M. “Wampum as Hypertext: An American Indian Intellectual Tradition of Multimedia Theory and Practice.” \*Studies in American Indian Literatures\*, vol. 19, no. 4, 2008, pp. 77–100., doi:10.1353/ail.2008.0005.](#)

[Howe, Leanne. “Embodied Tribalography: Mound Building, Ball Games, and Native Endurance in the Southeast.” \*Studies in American Indian Literatures\*, vol. 26, no. 2, 2014, p. 75., doi:10.5250/studamerindilite.26.2.0075.](#)

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<sup>2</sup> All texts may be purchased the UC Bookstore. *However, as your professor, I encourage you to select a method of purchase/borrow that is most economically reasonable for you including but not limited to: amazon; kindle e-books; e-book rental; used books from online vendors. IF a student has a financial situation that impacts your ability to access texts- Please see me and we will create a plan of success and access to materials.*

**Note: Any text hyperlinked is available digitally for FREE via u of c library**

<sup>3</sup> These short online and digital media texts via U of C library are hyperlinked in the online version of your syllabus. If links do not work, you can access these digital texts via U of C library, title search. You will be prompted to sign in with ID to access digital texts via library proxy.

[Lyons, Scott Richard. "Rhetorical Sovereignty: What Do American Indians Want from Writing?" \*College Composition and Communication\*, vol. 51, no. 3, 2000, pp. 447–468., doi:10.2307/358744.](#)

[Miranda, Debra. "Dildos, Hummingbirds, and Driving Her Crazy," \*Reading Native American Women: Critical/Creative Representations\* \(Hernandez-Avila, ed.\).](#)

[Powell, Malea. "Rhetorics of Survivance: How American Indians Use Writing." \*College Composition and Communication\*, vol. 53, no. 3, 2002, pp. 396–434., doi:10.2307/1512132.](#)

### Books:

Acoose, Janice, Craig S. Womack, Daniel Heath Justice, and Christopher B. Teuton. *Reasoning Together: The Native Critics Collective*. Norman: U of Oklahoma, 2008. Print. 978-0806138879  
(selections: Chp 4; 8; 13)<sup>4</sup>

Younging, Gregory. *Elements of Indigenous Style: a Guide for Writing by and about Indigenous Peoples*. Brush Education, 2018. 978-1550597165

[Wieser, Kimberly. \*Back to the Blanket: Recovered Rhetorics and American Indian Studies\*. Norman: Un OK P, 2017. 978-0806157276](#)

### Practice:

#### Books:

Birchfield, D. L. *Field of Honor: a Novel*. University of Oklahoma Press, 2004.

Dimaline, Cherie. *The Girl Who Grew a Galaxy*. Theytus Books, 2013. Novel. 978-1926886312

Roanhorse, Rebecca. *Trail of Lightning*. Saga, 2018. Novel. Kindle. 978-1534413498

#### Comics/Zines:

Darensbourg, Jeffery. "Bulbancha Is Still a Place: Indigenous Culture from New Orleans." POC Zine Project, June 2018. EZINE. PDF

Gómez-Peña, Guillermo, Enrique Chagoya, and Felicia Rice. *Codex Espangliensis: From Columbus to the Border Patrol*. N.p.: City Lights, 2000. Print. Comic. 978-0872863675  
Comic Book

Nicholson, Hope, editor. *Moonshot: the Indigenous Comics Collection*. Vol. 1, Alternate History Comics, 2015. Comic. 978-0987715258: Comic Book

[Mish, Jeanetta Calhoun, comp. "New Native Writing Collection." \*World Literature Today\* \(2017\): n. pag. Print. Digital Magazine/Journal.](#)  
Selections

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<sup>4</sup> As this text is selections, you may make arrangements to borrow from the library or see me to copy chapters in advance. However, for those who work within Indigenous/Ethnic/Critical Mixed Race studies- I highly recommend buying the text as it is foundational.

Van Camp, Richard, and K. Mateus. *Three Feathers*. HighWater Press, 2015. Comic. 978-1553795360 Comic Book

Vermette, Katherena, et al. *Pemmican Wars: A Girl Called Echo*. Highwater Press, 2017. Comic. 978-1553796787 Comic Book

**Music and Film:**

[Youtube Native Music Playlist](#)

[Bainbridge, Catherine, director. \*Rumble: The Indians Who Rocked the World\*. ReZolution, 2017.<sup>5</sup> USA Amazon Prime](#)

Gutiérrez Jorge, director. [The Book of Life](#). 20th Century Fox, 2014. Netflix.ca

Obomsawin, Diane. "I Like Girls." *National Film Board of Canada*, 1 Jan. 2016, [www.nfb.ca/film/i\\_like\\_girls/](http://www.nfb.ca/film/i_like_girls/).

[Strong, Amanda, director. \*Four Faces of the Moon\*. CBCnews, CBC/Radio Canada, 2018, www.cbc.ca/shortdocs/shorts/four-faces-of-the-moon1.](#)

Unkrich, Lee, director. [Coco](#). Pixar, 2017. Netflix.ca

**Video Games:**

LaPensee, Elizabeth. "Thunderbird Strike." <https://www.thunderbirdstrike.com>, 2017, [www.thunderbirdstrike.com/about/](http://www.thunderbirdstrike.com/about/).

**Images and PDFs**

Moundbuilder and Land Writing Images PDF/Links

**Major Assignments:** Please make every effort to submit all assignments directly to the instructor via the designated Assignment Dropbox on D2L. If it is not possible to do so, take your assignment directly to the instructor, to SS 1152 and put it in the dropbox. Your assignment will be date-stamped and placed in the instructor's mailbox. It is your responsibility to keep a copy of all assignments in case of loss by any cause. Assignments cannot be returned by staff in the Department office.

1. **Research Presentations:** Each student will present a conference style research paper to hir/their/his/her peers for feedback before turning in the research paper. You will have approximately 10-15 minutes for presentations. This means you will have to present a shorter version of the paper (conference length) to the class. If needed, we will discuss in class approaches to writing the conference paper/article and the differences between the two. We will also discuss ahead of time appropriate ways to give feedback and ask questions of your peers in the classroom setting **in preparation for** the conference setting. 5%
2. **Discussion/Presentation:** Each student will select one reading to be responsible for leading class discussion of readings (i.e assigned texts) ONCE during the semester. (If

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<sup>5</sup> Rumble is a DVD purchase, however, if you have access to a US Amazon account the movie is available on Amazon PRIME

the class is larger than 10, students may form groups of 2). Discussion will include distributing six (4) questions to guide class 72 hours before class on d2l, tying class discussion to themes in class, discussion to previous texts, and working with the professor to bring major issues in text to class discussion. Students will sign up for texts the first day of class. 15%

3. Digital Portfolios: Theory and Practice: Students will be responsible for creating a digital portfolio space. Students are free to create blogs, wiki's, vlogs, etc with which to create mini-reviews interrogating elements of Indigenous writing (composition), rhetorics (meaning-making), as linked to practice (art, literature, music, film etc.). This will include **articles, books, music, film, art, and video games**. Students will be required to have at least one representation from four (4) of the six (6) mediums above (i.e. literature, music, film, etc). Each text should have a bibliographic entry, short annotated bibliography, with a 500 word reflection on rhetorical theory and practice within the text. Over the course of the semester, students should accumulate six (6) posts. Your Digital Portfolios should be made available to the class throughout the semester. 20%
4. Student Conference and Paper Drafts: Students will be required to schedule a conference meeting on the conference sign-up sheet. A 9-10 page rough draft of your final paper should be made available *in hard copy* for your conference meeting, while a digital copy should be posted to D2L 24hrs before your scheduled meeting time. 10%
5. Research Paper:<sup>6</sup> 18-25 double-spaced 12 pt. Times New Roman font MLA formatted. This paper is to be an article length researched paper exploring/dialoging Cultural, Material, Rhetorics/Poetics, Historiographic (etc.) and/or Indigenous hermeneutics, ***which utilizes current critical approaches within the field of Indigenous Rhetorics.*** This paper is **due finals week** via online. **No assignments will be accepted after 5pm on \_\_\_\_\_** 40%
6. Class Discussion/Participation is 10% of your grade: 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, responses to in class writing on discussion questions, group discussion/writing, quizzes, and attendance.

There is no registrar-scheduled exam in this course.

All assignments must be completed in order to receive a passing grade.

### **Grading system:**

Grades are calculated according to the 4 point scale used in the *Graduate Calendar*:

<https://www.ucalgary.ca/pubs/calendar/grad/current/gs-g-1.html>

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<sup>6</sup> Students will receive detailed feedback on final paper rough drafts in conference. Final paper feedback will be uploaded in the form of a rubric. For students who want to have their paper fully edited for content (towards thesis, dissertation, publication), please include a note with your final submission and request hardcopy edits or digital edits. Full edits for content will be returned at the start of Winter semester.

Grade	Grade Point Value	Graduate Description
A+	4.00	Outstanding
A	4.00	Excellent-superior performance showing comprehensive understanding of the subject matter
A-	3.70	Very good performance
B+	3.30	Good performance
B	3.00	Satisfactory performance
B-	2.70	Minimum pass for students in Faculty of Graduate Studies
C+	2.30	All grades below B- are indicative of failure at the graduate level and cannot be counted towards Faculty of Graduate Studies course requirements.
C	2.00	
C-	1.70	
D+	1.30	
D	1.00	
F	0.00	

Please note: A B- is considered a minimum pass for students in the Faculty of Graduate Studies.

Although the A+ is solely an honorific that entails no additional points in the four-point system, the course instructor will employ this mark to distinguish superlative work that exceeds expectations in style, correctness, intellectual depth and breadth, sophistication, and originality.

The instructor does not round grades down- However, I only round grades up if the average is .5 or higher. I.E. an 76.5 (B) will be rounded to 77 (B+).

In the case of Instructors using numerical marks in the grading of term work, the departmental conversion chart applies.

90 + %	A+	4.0
85 – 89 %	A	4.0
80 – 84 %	A–	3.7
77 – 79 %	B+	3.3
74 – 76 %	B	3.0
70 – 73 %	B–	2.7
67 – 69 %	C+	2.3
64 – 66 %	C	2.0
60 – 63 %	C–	1.7
55 – 59 %	D+	1.3
50 – 54 %	D	1.0
0 – 49 %	F	0

### General Rubric:

#### "A +" Paper Has:

- All the elements of the A paper
- Is a paper suitable for submission for publication

"A" Paper Has:

- A clear, relevant introduction that engages the reader
- Introduction that maps out the argument structure (mapping sentence)
- A clear thesis statement that synthesizes the paper's main points
- Coherent and relevant topic sentences
- Examples, citation, illustration, within the body of the paper that prove the thesis
- Clear/Strong logical structures, style, and consideration of audience
- Text that demonstrates comprehension of the prompt and/or subject matter
- Clear explication and analysis of points of support/claim
- Logical transitions between paragraphs
- Conclusion that is insightful and brings closure to the presented ideas in the paper
- No spelling or syntax errors
- No or Few punctuation errors
- Correct MLA format
- A writer's voice that is clear and personal

"B" Paper Has:

- An, relevant introduction that *mostly* engages the reader
- Introduction mapping sentence is weak or incomplete (i.e. map out the argument structure)
- A clear thesis statement that synthesizes the paper's main points
- Good organization reflecting logical structure, clear style, and an attempt to consider audience
- Relevant examples in the body of the paper: citation, illustration, within the body of the paper that prove the thesis
- Commentary/analysis can use flushing out/explication
- A clear understanding of the prompt and/or subject matter but not as focused as an "A" paper
- Transitions between paragraphs can use development
- Truncated conclusion
- Few spelling errors
- Correct MLA Format
- Few punctuation errors
- An inconsistent voice which may lack clarity and creativity
- B- Minimum pass for students in Faculty of Graduate Studies

**Participation**

Participation as university scholars working together to better our understanding of the writing and critical literary criticism process, historic and contemporary Indigenous issues, cultural sustainability, and critical engagement with and by Indigenous Peoples is imperative to learning and mastering the process of interdisciplinary studies within Indigenous Studies and 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, responses to in class writing on discussion questions, group discussion/writing, quizzes, and attendance. 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.

**Reading:** As a graduate course, reading is a key component to your success within not only the discipline but the course. For ENGL 605.85 Theoretical and Cultural Studies: Sovereign Rhetorics:  
L. Rain Prud'homme-Cranford©2018

From Mound Building to Indigenous Futurism, theoretical (rhetoric, epistemology, pedagogy and practice, and/or theory) readings average roughly 70-100 pages a week. Fiction and or poetry average a book a week. The readings in this semester are split between theory and creative practice (creative fiction/prose/poetry/film/music).<sup>7</sup>

**Electronic Devices:** As many of our materials are digital or available as digital texts, Students are allowed to use digital devices (computers/phones/tablets) for class material in good faith. This does not mean digital devices are allowed for personal, other courses, or “checkin out.” Students who abuse the good faith policy will no longer be allowed access to these devices and/or your participation will be considered compromised. Phones should be on silent for both calls and messages. However, IF a student is expecting an emergency call: i.e. child, family, partner, pet illness; job on-call/interview— You are asked to notify me at the start of class and excuse yourself if an emergency call comes through. Students who text/message outside of this policy will be redirected.

**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.*

**Current Academic Calendar:** <https://www.ucalgary.ca/pubs/calendar/current/academic-schedule.html>

## **Classroom Decorum and Respect**

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<sup>7</sup> As stated, theory readings are split from creative practice; except in the case of media/ comics. Each media/comic reading is paired with a theory text.

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>

**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/graduate> 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: [maboymd@ucalgary.ca](mailto:maboymd@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 Department of English's graduate website for courses, departmental deadlines, and other related program information at <http://english.ucalgary.ca/node/245> . Consult the Faculty of Graduate Studies Calendar for university and faculty regulations, dates, deadline, fees, and schedules, student, faculty and university rights and responsibilities. The homepage for the Faculty of Graduate Studies Calendar is <http://grad.ucalgary.ca> .

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact the Graduate Office at 403 220 5484 or visit us in Social Sciences Tower 1148 in the first instance.

For program planning and advice, contact the Graduate Program Administrator at [enggrad@ucalgary.ca](mailto:enggrad@ucalgary.ca) to make an appointment with Dr. Suzette Mayr, Graduate Program Director.

**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 <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

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\\_0.pdf](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/>

**Contact for the Graduate Student Association:** <http://gsa.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

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