

Indigenous Studies Program and Department of English & Writing Studies

**Indigenous Literatures of Turtle Island  
English 3680F / Indigenous Studies 3880F (001)**

**Fall 2022**

**DRAFT**

**Instructor:** Dr. Pauline Wakeham  
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519.661.2111 x85815

**Class Date/Time:**  
Tuesdays 3:30–4:20 p.m.  
Thursdays 3:30–5:20 p.m.

**Pauline's Office Hours:**

**Class Location:**  
University College Room 1105

**Teaching Assistant:**

**TA's Office Hours:**

**Prerequisites for Indigenous Studies 3880F:**

Antirequisite(s): English 3680F/G and English 3880G.

Prerequisite(s): 1000-level English or Indigenous Studies 1020E.

**Prerequisites for English 3680F:**

Antirequisite(s): Indigenous Studies 3880F/G and English 3880G.

Prerequisite(s): At least 60% in 1.0 of English 1020-1999, or Indigenous Studies 1020E, or 1.0 of Film 1000-1999 plus English 2112F/G, Film 2212F/G or Theatre Studies 2212F/G or permission of the department, or Indigenous Studies 1020E.

University Policy: Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

**Course Description:**

*Welcome to Indigenous Literatures of Turtle Island!* This course will engage with concepts and practices of storytelling from several distinct Indigenous nations across Turtle Island (North America) while considering the many shapes that Indigenous storytelling takes, including oral narratives, literature, and film. In so doing, we will reflect upon what it means to learn *with* and *from* Indigenous stories, rather than merely learning “about” them. In many Indigenous communities, stories are an important way of teaching—they transmit knowledges and histories and offer powerful insights about how to live in good relation with each other and the world around us. Stories, therefore, require attentive listening and respect. Through engaging with the work of Indigenous storytellers, we will consider what kinds of scholarly practices demonstrate such thoughtfulness and care.

### **Land Acknowledgement**

Western University is located on the lands of the Anishinaabek, Haudenosaunee, Lūnaapéewak, and Chonnonton (Neutral) peoples, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum. This land continues to be home to diverse Indigenous peoples.

### **Course Objectives:**

- To introduce students to and/or enrich their experiences of learning with and from Indigenous storytelling arts from Turtle Island.
- To consider how engagements with Indigenous literary and cultural production is enhanced by an attention to Indigenous ways of knowing and, in particular, Indigenous practices of storytelling and their vital importance to many Indigenous communities.
- To consider the relationship between socio-historical contexts and Indigenous literatures.
- To assist students in honing their critical thinking skills through in-class discussions and analyses of literary and cultural texts.
- To foster the development and honing of students' writing and communication skills through the provision of feedback on the writing process as well as the finished product.
- To foster the development of students' distinctive intellectual voices and perspectives through the consideration of self-location and self-reflexivity as part of ethical engagements with Indigenous stories.

### **Course Materials:**

Joshua Whitehead, *Jonny Appleseed*

Custom Course Book (Available at the University Bookstore)

Please note that all texts listed on the syllabus with weblinks are not included in the Course Book. Texts listed with URLs may be accessed directly online.

**Methods of Evaluation:**

Assignment	% of Grade	Length	Due Date
Class Participation	5%	N/A	ongoing
Close Reading Analyses	15% each x 2 = 30%	500 – 600 words	Option #1 Released: September 27 Due: October 4
			Option #2 Released: October 13 Due: October 20
			Option #3 Released: October 25 Due: November 1
			Option #4 Released: November 8 Due: November 15
			Option #5 Released: November 22 Due: November 29
			Option #6 Released: November 29 Due: December 6
Reflection Journal	30%	1500 words	October 21 <sup>st</sup> , 2022
Published Essay Synopsis and Analysis	35%	5 pages double-spaced	November 17 <sup>th</sup> , 2022

**Final Grades:** The Department of English & Writing Studies does not release final grades. All undergraduate grade reports will be available online from the Office of the Registrar.

Students are fully responsible for being familiar with the information posted on the English Department website at <http://www.uwo.ca/english/undergraduate/info%20for%20students.html#grade>.

**Assignment Objectives and Descriptions**

I have designed the assignments in this course with a view toward fulfilling the course objectives in ways that provide students with a range of options for sharing their ideas orally, in writing, and through alternative media. For each assignment discussed below, I will identify the objectives informing the assignment as well as the key criteria for assessment.

## **a.) Class Participation**

### **Objectives:**

- The objectives for this assignment are foundational to Indigenous pedagogies: learning in this course is grounded in being part of a classroom community and the collective experiences we create as part of that community. To truly learn and engage with the course materials, students need to demonstrate a commitment to the class community by showing up on a regular basis and participating in our collective learning.

### **Assignment Components:**

- Please come to every class and arrive on time.
- A key part of being prepared for and ready to participate in class is bringing copies of the assigned readings for the week, when applicable. We will be working with these texts closely in class discussion, so please bring them with you. Preparation for each class involves reading all assigned materials *at least* once and *preferably twice* before class, making notes about these materials (underlining or marking key passages, reflecting on your responses, etc.), and preparing potential questions or comments to raise in class.
- While some students feel more comfortable sharing their thoughts verbally than others, I want to encourage everyone to try to contribute to class discussions when possible. However, this is not the sole criterion for in-class participation, so if there is a significant reason as to why you feel reticent to share verbally, then please be sure to commit to the other components of in-class participation listed above. Attentive listening and respectful engagement with the ideas of other classmates are also key parts of contributing to class discussions.
- Contributing to class learning also means being a respectful and careful listener, not only to me but also to other students. Sometimes, this means recognizing when you have spoken a lot and making space for other people to share. This also involves respectfully engaging with the ideas of others—treating peoples' insights with care and, if you hold a different perspective, sharing that perspective tactfully.

## **b.) Close Reading Analyses**

### **Objectives:**

- To ensure that students are reading a broad range of course materials.
- To provide students with an opportunity to complete short, low-stakes (i.e. a low percentage portion of the final grade) assignments that provide them with regular feedback and opportunities for learning and growth throughout the semester.
- To provide students with an opportunity to focus on developing skills of “close reading”—detailed attention to the ways that artistic works shape meaning through imagery, metaphor, word choice, repetition, emphasis, etc. (i.e. not just what is said, but *how* it is said). By focusing on a single passage from a literary

work, students are encouraged to study it in detail, to “dig deep” into the ways that storytellers create meanings through careful artistic choices to tell their stories through particular forms of dialogue, narration, imagery, word choice, etc.

### **Assignment Components:**

- Throughout the semester, students have the opportunity to choose 2 out of a possible 6 dates to complete a total of 2 close reading assignments.
- Students must complete the reading response by the deadline for each particular close reading assignment. If you miss the deadline for the assignment, you will need to wait until the next date to do a reading response assignment.
- Each assignment will offer students a choice of 2 possible excerpts from a course reading. Students only need to choose and respond to one of these excerpts.
- In paragraph prose form, students will need to provide the title of the text as well as the full name of the author. The title of the text should be written in correct format according to CMOS, MLA, and APA style guidelines (in other words, short story titles and poems are denoted with quotation marks and novels are denoted with italics or underlining). Then, for each quotation, explain the significance of the particular excerpt to the key themes, concepts, and/or arguments developed in the text. Strong answers will identify particular words or phrases from the excerpt or specific imagery, metaphors, etc., and discuss their relationship to the point that the author is making in the excerpt. Consider how the representational choices the author is making helps to shape the meaning of the passage. Marks will be assigned for the clarity, detail, and insight of the response, as well as the depth of engagement with the excerpt from the literary work.
- Assignments should be a minimum of 400 words but should not exceed 600 words.
- Please see the “Assignment Tips” section of the course OWL site for a sample “Close Reading Analysis.”

### **c.) Reflection Journal**

#### **Objectives:**

- This assignment is designed to help me get to know how each student is experiencing this course, what they are learning, what they are enjoying or struggling with, what questions they have, and how they are actively and thoughtfully engaging with the course readings/listenings/viewings.
- This journal is also designed to provide students with an opportunity to experience writing as a personal, reflexive, creative, and empowering process—a process that helps them to learn more about themselves as well as the course materials. The goal is that students experiment with writing through this journal—they can experiment with where they write (at home, on campus, outdoors) and how they write (prose, poetry, etc.)—and reflect on the process of reading and writing about their engagements with the course materials.

### **Assignment Components:**

- Students should write a total of at least 3 entries in your reflection journal.
- Each entry should respond to at least one of the course readings/listenings/viewings in some way (it is also possible to respond to more than one in a single entry). How did this material speak to you or impact you? What did the experience of engaging with this material impact how you think and/or feel? What did you learn from this material? What insights or questions did it generate? What would you say to the author if you could?
- Students can choose which course readings/listenings/viewings they want to write about. **Collectively, these entries should add up to a total minimum word count of 1500 words.** Students may write more or longer entries if they wish.
- **Students should write at least 1 of their reflections in prose form** (i.e. writing in full sentences organized into paragraphs). Original photographs or artwork may also be included, but they should be in addition to the total 1250 words of text and the photographs or art they should be explained, contextualized, and discussed in the text of an entry. Additionally, 2 entries may be written or recorded in an alternative format (i.e. poetry, song, or video reflections). Each of such entries will be counted as contributing 400 words toward the total 1250 word count.
- How am I grading the reflection journals? I will focus on the level of thought and care put into these reflections. Does the journal reflect that the student has genuinely read, listened to, and engaged with the course material **in specific and detailed ways**? Does the journal demonstrate that the student has put thought, care, and time into writing these entries? Does the journal demonstrate the student's reflection on their learning process in this course?
- While I am not grading academic citation style in this assignment, if you quote from a text, please do quote accurately and include precise bibliographic information about the source as well as page numbers for the quotation. Moreover, I expect the journal entries to be written in the student's original ideas and words (even for video or audio entries). **Western's plagiarism policies apply to all aspects of this assignment.**

#### **d.) Published Essay Synopsis and Analysis (5 Pages Double-Spaced)**

##### **Objectives:**

- This assignment is designed to introduce students to the community of intellectuals (authors, academics, and community-based intellectuals) who think about and write Indigenous literatures and to facilitate understanding of some of the key conversations and debates in the field. Reading and analyzing this scholarship is a part of participating in the broader community of Indigenous literatures.
- The assignment also seeks to help students hone their critical thinking skills by reading, summarizing, and analyzing one published essay.
- Additionally, students will be asked to consider how the key points in the essay might inform their own engagements with Indigenous literatures. Reading and

reflecting upon the work of other intellectuals and authors helps teach us about ethical and culturally-attuned ways of engaging with Indigenous stories.

### Assignment Components:

- For this assignment, students can choose any one of the essays uploaded to the folder titled “**Eligible Essays for Published Essay Synopsis and Analysis**” in the “Resources” section of the course OWL site.
- I recommend that students read the essay carefully at least twice before commencing the process of writing their synopsis and analysis. It may be useful to go through the essay and highlight the thesis/argument and to summarize each paragraph with some key words that highlight what the paragraph is about.
- The essay synopsis and analysis should include the following components:
  - 1.) An introductory paragraph that identifies the essay to be discussed, who wrote it, and when they wrote it (understanding the historical context / moment of writing is important). Please also situate yourself and explain why you chose this particular essay. The introduction should also identify the essay’s key topics and questions as well as its overarching argument(s).
  - 2.) One or more pages that proceed to offer a more detailed synopsis of the essay’s key points and the way that the essay develops its argument(s). When writing this synopsis, students are welcome and encouraged to utilize brief quotations from the text from time to time to substantiate their discussion. However, long block quotations from the essay are not recommended because the goal is for students to explain the essay in their own words. To this end, **please watch out for paraphrasing that is too similar to the original text. A sentence that is basically the same as the original but which substitutes out a few words here and there is not proper scholarly paraphrasing; rather, this borders on plagiarism. Be sure to use your own words and when in doubt about a paraphrase that is too close to the original, please use direct quotations instead.**
  - 3.) One or more pages that identify what you find compelling about the essay (writing style, examples, particular arguments and/or insights) and explain why you find those elements compelling. These paragraphs could also critique arguments or ideas you think are problematic (if so, please explain) or raise additional questions or matters for consideration.
  - 4.) One or more pages that discuss how this essay has impacted how you think about Indigenous literatures and/or how you wish to engage with them, **applying these thoughts to a particular literary example from our course. In making this connection between the essay and the literary text, please include specific examples or quotations from the literary text and develop your comparison in some detail. The depth of these details is crucial here.**
  - 5.) A brief conclusion.
  - 6.) A Works Cited page that lists the sources cited in your paper according to an accepted scholarly format (i.e. MLA, CMOS, or APA).

### **Important Information Regarding All Assignments**

- Assignments submitted after the due date will be assessed a late penalty (2% per day, including weekends). Assignments must be submitted as **Microsoft Word documents** uploaded through the course OWL portal.
- Each student will be given an automatic 4-day extension (weekend days are included in this extension) on one assignment of their choice during the semester. To use this extension, please notify the professor via email.
- **All written assignments should be formatted with 1” margins, double-spaced, and in Times New Roman 12-point font. Please do not use extra spaces between each paragraph.**
- For all students enrolled in English 3680, all bibliographic notations should follow the MLA method of parenthetical citation. All assignments that use secondary sources should be accompanied with a Works Cited page. For information regarding correct MLA formatting, please consult the PowerPoint Presentation placed on the course OWL site. For all students enrolled in Indigenous Studies 3880, students may use a bibliographic citation method approved for their particular discipline. Students must inform the instructor of the method they are using (e.g. Chicago Manual of Style, American Psychological Association format, etc.) and adhere to those conventions.
- Please retain at least one electronic copy of every assignment you submit. As well, please retain all marked assignments until you receive your final grade for the course.

### **Accommodation:**

Absences that follow from the daily campus questionnaire regarding COVID do not automatically give students permission to miss assessments. Missed assessments (e.g., presentations, essays, quizzes, tests, midterms, etc.) require formal academic considerations (typically self-reported absences and/or academic counselling). Students who request academic considerations because they are unable to complete their academic responsibilities due to self-reported COVID symptoms should obtain COVID testing and be prepared to present this documentation if required.

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components, and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested.

Further information on Western's "Policy on Academic Consideration for Student Absences – Undergraduate Students First Entry Program" can be found at

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_illness.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf)



**Downloadable Student Medical Certificate (SMC):**

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

**Academic Offences:**

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf).

**Plagiarism:**

It is crucial that students create all assignments (both written and oral) using their own ideas and their own words. If you use a concept, idea, or phrasing from another source, it is imperative to signal the direct borrowing of words with quotation marks and to register the borrowing of ideas and concepts via the use of explanatory footnotes and parenthetical citations. When in doubt, please cite your source rather than leaving it out! Please also note that the same standards of proper crediting of sources apply to oral presentations. Plagiarism is a serious academic offence.

**Plagiarism Checking:**

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

For English Department regulations regarding term work, exams, faculty office hours, academic relief (appeals, petitions, complaints), and other matters, please refer to the “Information for Students” on the departmental website at

<http://www.uwo.ca/english/undergraduate/info%20for%20students.html>.

**Support Services:**

Registrarial Services <http://www.registrar.uwo.ca>

Services provided by the USC <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western (<http://www.uwo.ca/uwocom/mentalhealth/>) for a complete list of options about how to obtain help.

### **Accessibility Options:**

Please contact the course instructor if you require material in an alternate format or if you require any other arrangements to make this course more accessible to you. You may also wish to contact Services for Students with Disabilities (SSD) at 661-2111 x82147 for any specific question regarding an accommodation. Information regarding accommodation of exams is available on the Registrar's website:

[http://www.registrar.uwo.ca/examinations/accommodated\\_exams.html](http://www.registrar.uwo.ca/examinations/accommodated_exams.html).

## **Schedule of Readings/Listenings/Viewings**

### **Unit 1: Land, Locations, and Relations**

*This first unit of our course is designed to help locate us in relation to the land that Western and the city of London are located upon as well as to locate us (from our different subject positions) in relation to learning from and with Indigenous literatures.*

#### **September 8: Welcome and Introduction to the Course**

#### **September 13: Engaging with Indigenous Literatures: The Ethics of Reading and Writing**

- Daniel Heath Justice, "Introduction: Stories that Wound, Stories that Heal"
- Greg Younging, "Chapter 6: Terminology" (For this reading, students are welcome to skim this chapter, making note of which terms Younging considers appropriate and which he considers inappropriate.)

#### **September 15: Engaging with Indigenous Literatures: The Ethics of Reading and Writing (cont.)**

- Daniel Heath Justice, "Introduction: Stories that Wound, Stories that Heal"
- Emma Battell Lowman and Adam J. Barker, "Canada and Settler Colonialism" (Students are only required to read pages 24-39.)

#### **September 20: Stories of and from the Land**

- Gloria Alvernaz Mulcahy, "through the eye of the *eshkan ziibi*"
- Mbwaach'idiwag ("they visit with each other"), podcast episode "Walking Along Deshkan Ziibing with Summer Bressette" (available here: <https://mbwaachidiwag.libsyn.com/mbwaachidiwag-walking-along-deshkan-ziibing-with-summer-bressette>) (If possible, please take a walk or sit outside while listening to this podcast.)

#### **September 22: Stories of and from the Land (cont.)**

- Class visit with poet Melissa Schnarr, Chippewas of the Thames First Nation
- Gloria Alvernaz Mulcahy, "through the eye of the *eshkan ziibi*"
- Mbwaach'idiwag ("they visit with each other"), podcast episode "Walking Along Deshkan Ziibing with Summer Bressette" (available here: <https://mbwaachidiwag.libsyn.com/mbwaachidiwag-walking-along-deshkan-ziibing-with-summer-bressette>)

[ziibing-with-summer-bressette](#)) (If possible, please take a walk or sit outside while listening to this podcast.)

**September 27: Stories of and from the Land (cont.)**

- Leanne Simpson, “Land as Pedagogy”
- Leanne Simpson, “The Gift is in the Making”

**September 29: Stories of and from the Land (cont.)**

- Leanne Simpson, “Plight”
- Amanda Strong, dir. *Biidaaban* (Please view this film prior to class. The full film is available here: <https://www.youtube.com/watch?v=vWjnYKyUB8>.)

**October 4: Stories of and from the Land (cont.)**

- Leanne Simpson, “Plight”
- Amanda Strong, dir. *Biidaaban*

**Unit 2: (Re)Storying Bodies, (Re)Storying Genders**

This unit is designed to help us learn about the ways that settler colonialism has impacted Indigenous peoples, with particular emphasis upon genders and sexualities. The readings address the history and ongoing consequences of settler colonialism as well as the ways that Indigenous literatures speak back to colonial heteropatriarchy and help to re-claim specific Indigenous understandings of bodies, genders, and sexualities.

**October 6: Reading the Indian Act**

- Excerpt from *The Indian Act*
- *The Secret Life of Canada*, podcast episode “The Indian Act” (available here: <https://www.cbc.ca/listen/cbc-podcasts/203-the-secret-life-of-canada>)

**October 11: Writing Beyond Colonial Heteropatriarchy**

*Content advisory: The class discussion for this date will address the long history and ongoing crisis of violence against Indigenous women.*

- Excerpts from *Reclaiming Power and Place: The Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls, Volume 1a* (available here: [https://www.mmiwg-ffada.ca/wp-content/uploads/2019/06/Final\\_Report\\_Vol\\_1a-1.pdf](https://www.mmiwg-ffada.ca/wp-content/uploads/2019/06/Final_Report_Vol_1a-1.pdf))  
Please read the following sections from the report. Please note that the page numbers given below correspond to the printed numbers on the document, not the PDF file pages.
- “A Religious Enterprise: Early Colonization among First Nations and Métis” (pp. 236-238)
- “Complex Relationships in Fur Trade Country” (pp. 241-243)

**October 13: Writing Beyond Colonial Heteropatriarchy (cont.)**

*Content advisory: The class discussion for this date will address the long history and ongoing crisis of violence against Indigenous women.*

- E. Pauline Johnson, “A Strong Race Opinion: On The Indian Girl in Modern Fiction” (available here: [https://canlit.ca/wp-content/uploads/2016/02/a\\_strong\\_race\\_opinion.pdf](https://canlit.ca/wp-content/uploads/2016/02/a_strong_race_opinion.pdf))
- E. Pauline Johnson, “A Red Girl’s Reasoning” (available here: [https://canlit.ca/wp-content/uploads/2016/02/red\\_girls\\_reasoning.pdf](https://canlit.ca/wp-content/uploads/2016/02/red_girls_reasoning.pdf))

**October 18: E. Pauline Johnson’s Communities and Legacies: A Class Visit with January Rogers**

- Jackson 2Bears and January Rogers, *Moving Voice* (Please watch this film prior to class here: <https://www.youtube.com/watch?v=SEHFS5yBbgk>)
- January Rogers, “There is a Record Exists”

**October 20: Writing Beyond Colonial Heteropatriarchy (cont.)**

*Content advisory: The class discussion for this date will address the long history and ongoing crisis of violence against Indigenous women.*

- E. Pauline Johnson, “A Strong Race Opinion: On The Indian Girl in Modern Fiction” (available here: [https://canlit.ca/wp-content/uploads/2016/02/a\\_strong\\_race\\_opinion.pdf](https://canlit.ca/wp-content/uploads/2016/02/a_strong_race_opinion.pdf))
- E. Pauline Johnson, “A Red Girl’s Reasoning” (available here: [https://canlit.ca/wp-content/uploads/2016/02/red\\_girls\\_reasoning.pdf](https://canlit.ca/wp-content/uploads/2016/02/red_girls_reasoning.pdf))

**October 25: Re-Storying Genders and Sexualities**

- Alex Wilson, “Our Coming In Stories: Cree Identity, Body Sovereignty, and Gender Self-Determination” (available here: <https://ro.uow.edu.au/cgi/viewcontent.cgi?article=1011&context=jqi>)
- Billy-Ray Belcourt, “Sacred,” “Colonialism: A Love Story,” and “Epilogue”

**October 27: Homecoming and “Coming In”: Storying Two-Spirit Lives**

- Joshua Whitehead, *Jonny Appleseed*

**November 1 and 3: Class Cancelled for Reading Week**

**November 8: Homecoming and “Coming In”: Storying Two-Spirit Lives**

- Joshua Whitehead, *Jonny Appleseed*

**November 10: Writing Kinship, Writing Decolonial Love**

- Joshua Whitehead, *Jonny Appleseed*

**Unit 3: Indigenous Literatures Now: Engaging History, Envisioning Futurity**

This unit features very recent Indigenous literary works that address issues that have recently been garnering a great deal of discussion in Canadian society—issues like the history and ongoing impacts of residential schools as well as the concept of “reconciliation.” The course ends by turning to what Indigenous artists and thinkers have to say about what different futures—futures based on Indigenous values, ethics, and visions for what a decolonial world might look like.

### **November 15: Remembering Residential Schools**

*Content advisory: Please note that these readings address abuse of Indigenous children as well as the painful and ongoing impacts of the residential school system.*

- Excerpts from the Truth and Reconciliation Commission of Canada's final report, *Honouring the Truth, Reconciling for the Future* (available here: [https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Executive\\_Summary\\_English\\_Web.pdf](https://ehprnh2mwo3.exactdn.com/wp-content/uploads/2021/01/Executive_Summary_English_Web.pdf).)  
Please read the following sections from the report. Please note that the page numbers given below correspond to the printed numbers on the document, not the PDF file pages.
- "The History" (pp. 37-43)
- "Residential schools in pre-Confederation Canada" (pp. 50-51)
- "The assimilation policy" (pp. 53-55)
- "Health" (pp. 90-99)
- "Burial policy" (pp. 99-101)

### **November 17: Re-Framing Residential Schools**

*Content advisory: Please note that this film addresses abuse of Indigenous children.*

- Danis Goulet, dir. *Night Raiders* (Please view this entire film prior to class. The film may be screened here: )

### **November 22: Re-Framing Residential Schools (cont.)**

- Danis Goulet, dir. *Night Raiders*

### **November 24: Writing Indigenous Futures**

- Grace Dillon, "Imagining Indigenous Futurisms"
- Drew Hayden Taylor, "I am...Am I"

### **November 29: Writing Indigenous Futures**

- Grace Dillon, "Imagining Indigenous Futurisms"
- Drew Hayden Taylor, "I am...Am I"

### **December 1: Writing Indigenous Futures (cont.)**

- Chelsea Vowel, "Preface" to *Buffalo is the New Buffalo*
- Chelsea Vowel, "kitaskînow 2350" (Please read this story by accessing the EZProxy link for *This Place: 150 Years Retold* on the course OWL site).
- Please also listen to the audio version / podcast of "kitaskînow 2350" available here: <https://www.cbc.ca/listen/cbc-podcasts/1020-this-place/episode/15862270-kitaskinaw-2350>

### **December 6: Writing Indigenous Futures (cont.)**

- Chelsea Vowel, "kitaskînow 2350"
- Please also listen to the audio version / podcast of "kitaskînow 2350" available here: <https://www.cbc.ca/listen/cbc-podcasts/1020-this-place/episode/15862270-kitaskinaw-2350>

