Instructor Information

- Instructor: Dr. Linda Rodenburg
- Telephone: 705 330 4008 ext. 2632
- Email: lrodenbu@lakeheadu.ca
- Office Hours: Thursdays, 2:30-4p.m. (OR1023)

Course Description

This seminar will explore theoretical approaches found in, and applied to, First Nations and Māori 'postcolonial' literature through engaging with the work of Thomas King and Patricia Grace in counterpoint and in relation to the (neo)colonial stories of 'Canada' and 'New Zealand.' It will begin with two texts published at the dawn of the new millennium, and discuss the ways in which theoretical texts and governmental discourses fed into and have continued to evolve since that time. Theoretical
approaches will include postcolonial and indigenous theories that work together to break
down traditional dichotomies that oppose history and stories, theory and literature.
Traditional and non-traditional texts will be studied in their historical, political, and
cultural contexts.

Course Objectives and Learner Outcomes

At the end of the course, students will be able to
• read First Nations and Māori texts critically, and assess their rhetorical, ideological and
  aesthetic strategies.
• write well (using grammatically correct, clear, effective prose).
• communicate ideas effectively and coherently, in both the persuasive essay, and a
  variety of other forms.
• identify the conventions of a variety of genres of Canadian and New Zealand stories
  and texts, both general and specific, and identify ways in which individual texts work
  within, or expand the definitions of, those genres.
• analyse specific literary devices and explain how those devices contribute to the
  meaning of Canadian and New Zealand texts.
• explain the role of Canadian, First Nations, Māori, and New Zealand literature in
  articulating and creating categories of identity.
• explain how texts are produced by, and produce, historical and cultural contexts.
• use library resources to research a topic in Canadian literature and use what
  they discover to illuminate a text.
• read texts critically in a variety of historical contexts.
• think independently and critically about literature and the issues raised by various texts
  in relation to the nation.
• identify and assess the social, environmental and other ethical themes presented in
  various texts.
• analyse stories of the Canadian and New Zealand nations from a variety of theoretical
  perspectives, including indigenous and generic theoretical perspectives.
• think independently and critically about First Nations and Māori literature and the
  issues raised by texts.
• research a topic and present their findings to the class.
• lead and participate in class discussion effectively.

Course Resources

Required Course Texts

• English 4015 Critical readings (posted online)
**Course Website**

- [Desire2Learn](https://mycourselink.lakeheadu.ca/d2l/home)

**Course Schedule of Readings and Assignments**

<table>
<thead>
<tr>
<th>WEEK of…</th>
<th>TOPICS and SEMINAR READINGS</th>
<th>ASSIGNMENTS and NOTES</th>
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</table>
| Sept. 4th | Introduction and Organization  
Starting with Thomas King and the Canadian context | The sign up for seminar presentations and responses will take place in Thursday’s class. Be there!  
“'You’ll Never Believe What Happened' Is Always a Good Way to Start” (King)  
“Godzilla vs. the Postcolonial” (King) |
| Sept. 11th | Starting with *Green Grass, Running Water* | What is close reading?  
Why is it key?  
“Native Literature: Seeking a Critical Centre” (Blaeser) |
| Sept. 18th | *Green Grass, Running Water*  
Patricia Grace, the New Zealand context, and *Baby No-eyes* | “The Stories that Matter” (Justice)  
“Influences on Writing” (Grace); “An Interview with Patricia Grace” (Hereniko) |
| Sept. 26th | *Baby No-eyes*  
Orange Shirt Day activities | “Kaupapa Maori Research” (Tuhiwai Smith) |
| Oct. 2nd  | *Baby No-eyes*  
“Canada and Postcolonialism: Questions, Inventories, Futures” (Brydon) |

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1 https://mycourselink.lakeheadu.ca/d2l/home
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<tr>
<th>Oct. 9th</th>
<th><strong>READING WEEK</strong></th>
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| Oct. 16th | **Seminar 2: GGRW**  
Student: __________________  
**Seminar 3: Baby No-eyes (BNE)**  
Student: __________________ | “Postcolonial Ghost Dancing” (Henderson)  
“The Maori House of Fiction” (Orr) |
| Oct. 23rd | **Seminar 4: GGRW**  
Student: __________________  
**Seminar 5: BNE**  
Student: __________________ | “Science, planetary consciousness, interiors” (Pratt)  
“Maori or English? The Politics of Language in Patricia Grace’s *Baby No-Eyes*” (Keown) |
| Oct. 30th | **Seminar 6: GGRW**  
Student: __________________  
**Seminar 7: BNE**  
Student: __________________ | “Decolonizing the Map” (Huggan)  
**Proposal portfolio due (10%)**  
“Literature of the Land” (Armstrong) |
| Nov. 6th | **Seminar 8: BNE**  
Student: __________________  
**Seminar 9: GGRW**  
Student: __________________ | “The Spiral Temporality of Patricia Grace’s *Potiki*” (Deloughrey)  
“The Ceremonial Motion of Indian Time: Long Ago, So Far” (Gunn Allen) |
| Nov. 13th | **Seminar 10: BNE**  
Student: __________________  
**Seminar 11: GGRW**  
Student: __________________ | “The Ancestors Within’: Genetics, Biocolonialism, and Medical Ethics in Patricia Grace’s Baby No-Eyes” (Barker)  
“Phenomenology and Tourist Experiences” (Cohen) |
| Nov. | **Class Discussion: “Against Mastery:**  
Final essay due |
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Group members</th>
<th>Due Date</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>20th</td>
<td>Teaching Thomas King’s <em>Green Grass, Running Water</em></td>
<td></td>
<td>November 20th</td>
<td>(25%)</td>
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<td></td>
<td>“From Sovereignty to Freedom” (Alfred)</td>
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<td>Group 1: Cumulative assignment and Roundtable discussion</td>
<td>(10%)</td>
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<td>Nov. 27th</td>
<td>“Mana Motuhake: Autonomy, Governance, Nationhood” (Durie)</td>
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<td>Group 2: Cumulative assignment and Roundtable discussion</td>
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**NOTE:** Any important announcements, including changes in due dates will be announced in-class and posted on Desire2Learn.

**Assignments and Evaluation**

- **Seminars**
  - Seminar presentation – 20%
  - Seminar questions – 5%
  - Seminar question responses (3@5% each) – 15%
  - Participation – 15%
- **Major Essay**
  - Proposal portfolio – 10%
  - Final essay – 25%
- **Cumulative assignment and Roundtable discussion** – 10%
### Schedule: Seminar Presentation Responses

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<thead>
<tr>
<th>Seminar #</th>
<th>Presenter</th>
<th>Response #1</th>
<th>Response #2</th>
<th>Response #3</th>
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*You must sign up for at least one response in the spaces above

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*You must sign up for at least one response in the spaces above

### COURSE ASSESSMENTS

#### Seminar

Weight: 20%

Length: 30 minutes

Each student will present a seminar on one of the essays we will study in the course. These 30 minute seminars will introduce the class to the assigned reading, provide a discussion of its theoretical concepts, and demonstrate ways in which the essay can be put to practical use in relation to primarily *Green Grass, Running Water* or *Baby No-eyes*. An A-level presentation will make connections to both works in some way. While presenting your seminar, try to balance providing information to the class with eliciting class discussion. Consider implementing a short classroom activity to enable understanding. It is important to remember that your primary audience is the class, rather than the professor. Make sure you are teaching your classmates, and helping them to better understand the essay in interactive ways.
At the end of the class in which you present your seminar, you must hand in your notes for the seminar, which will assist in the marking process. They will not be marked for grammar, and can be in point form so long as they are clear. If you use powerpoint or Prezi, you will be required to provide a copy for inclusion on the class website. Additional secondary sources are not required, but note that any material you use should be clearly cited, both in your written material and in your oral presentation of that material.

Unless you have a documented medical or other emergency, you must present your seminar on the assigned day.

Seminar discussion questions

Weight: 5%

Length: 5 questions

Due: 1 week before seminar

At least one week before your seminar, you will post five discussion questions to the course website, to help your classmates focus their thinking about the essay. The questions should be designed to promote discussion and debate; in other words, they should not be yes/no questions or have only one correct answer. The questions can focus in on the details of the essay and/or place the essay in the larger context of the course by making comparisons with other essays. At least one of the questions must apply the essay to one of the creative texts from the course. Late questions will be penalized 20% per day.

Responses to seminar discussion questions

Length: 400-600 words

Weight: 3 X 5% = 15%

Due: at the start of class on the day the question will be discussed.

Over the course of the semester, students will hand in three brief formal responses to seminar questions. These responses should be well-written, detailed and analytic, and should engage critically with the material. There are no extensions on seminar question responses, and they should not be more than two pages in length.

Participation

Weight: 15%

Class participation is a necessary and important part of university courses, in which we all learn by exchanging ideas and information. Since this is a seminar course, it is necessary to your classmates’ success that you are ready and willing to contribute in a
relevant manner to the discussions they will be leading. Participation can include asking questions, answering questions, making suggestions, providing information, and friendly debates. While disagreement over ideas is encouraged, personal attacks are unacceptable. Make sure you leave room for your classmates to participate too.

**Major Essay Proposal Portfolio**

Weight: 10%

Length: 2-3 pages + working bibliography

Due: **October 30th or before**

You will be required to generate your own essay topic within the general themes of the course. This can be either a purely theoretical paper, in which you position your own argument within the current debates of the field, or an application paper, in which you analyze a creative text using literary theory. Your proposal should clearly state the working thesis of your essay, and briefly outline the argument you will use, which text(s) will be your focus, and how you will situate your argument within the literary theory. Use paragraph form, rather than point form, and include a working bibliography (MLA format) indicating all the creative and theoretical texts you plan to use. Your working bibliography should include at least one work by an indigenous thinker, as well as at least two scholarly sources (books or journals).

**Late essay proposals will be penalized by 5% per day, and will not be accepted after November 5th.**

**Major Essay**

Weight: 25%

Length: 9-12 pages

Due: **November 20th**

In your essay, you will flesh out the argument you outlined in your proposal, taking into account the suggestions on that proposal. Your essay must reference at least five theoretical texts, which do not have to be limited to required course readings. **Unless you ask for (and receive) an extension, late essays will be penalized by 5% per day, and will not be accepted after December 3, 2018.**
Cumulative Assignment and Roundtable discussion

Weight: 10%

Due: November 22\textsuperscript{nd} or 27\textsuperscript{th}

This final assignment in the course is designed to give you the opportunity to demonstrate your ability to bring together course material in compelling ways. Not a formal essay, this assignment can take on almost any form, and it should address not only theoretical concepts but also both of the creative texts discussed on the course. With a panel of 4-5 classmates working on the same article, you will formally present something you have created or done that represents specifics of this article in relation to major ideas of this course. After all panelists have presented, you will participate in 15 minutes of open discussion with presenters while also responding to questions and comments from the class.

Assignment Policies

- Assignments are due at the beginning of class on the date stated in this syllabus.
- If you require an extension, you must ask for one well BEFORE the due date.
- Unless you ask for (and receive) an extension, late essays will be penalized by 5\% per day (to a maximum of 50\%), and will not be accepted after 4:30pm on December 2\textsuperscript{nd}.
- Except under extreme circumstances, assignments will not be accepted after marked material has been returned to the class.
- All assignments must be in MLA format, double spaced, with 1” margins, and in 12 point font.
- Exceptions to these policies are allowed only with a doctor’s note or other appropriate documentation.

Marking Standards

All assignments will be marked in accordance with the [English Department Marking Standards]\textsuperscript{2}.

Collaboration/Plagiarism Rules

Plagiarism is the unacknowledged use of someone else's words and/or ideas. Not acknowledging your debt to the ideas of a secondary source, failing to use quotation marks when you are quoting directly, buying essays from essay banks, copying another student's work, or working together on an individual assignment, all constitute plagiarism. Resubmitting material you've submitted to another course is also academic dishonesty. All plagiarized work (in whole or in part) and other forms of academic dishonesty will be reported to the Dean, who is responsible for judging academic misconduct and imposing penalties. The minimum penalty for academic misconduct is a

\textsuperscript{2} https://www.lakeheadu.ca/academics/departments/english/marketing-standards
0 on the assignment in question. It might also be subject to more severe academic penalties. See the Code of Student Behaviour.\(^3\)

**Course Policies**

- There are no specific marks allotted for attendance and participation. However, in-class work on specific writing assignments requires both of these. Library workshops also require attendance.
- Computers are for note-taking and coursework only. Students using computers for other reasons in the classroom will be asked to refrain from using this technology.
- Unless arrangements have been made with your instructor, cell phones should not be visible or audible during class time.
- You are all members of our academic community, and it is imperative that you treat one another, and your instructor, with respect.

**University Policies**

- Students in this course are expected to conform to the Code of Student Behaviour.\(^2\).
- **Accommodations:** Lakehead University is committed to achieving full accessibility for persons with disabilities in accordance with the terms of the Ontario Human Rights Code.\(^4\). This occurs through a collaborative process that acknowledges a collective obligation to develop an accessible learning environment that both meets the needs of students and preserves the essential academic requirements of the course. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. If you think you may need accommodations, you are strongly encouraged to contact Student Accessibility Services (SAS)\(^5\) and register as early as possible.
- This course outline is available online through the English Department homepage and/or the Desire2Learn site for the course.

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\(^5\) [https://www.lakeheadu.ca/current-students/student-services/accessibility](https://www.lakeheadu.ca/current-students/student-services/accessibility)

\(^6\) [https://www.lakeheadu.ca/academics/departments/english](https://www.lakeheadu.ca/academics/departments/english)