

University of Waterloo
ARTS 130 002
Inquiry and Communication: Reconciliation, Resistance, Resurgence
Winter 2018
TTh 1-2:20 SJ1 2011

I acknowledge that we are on the traditional territory of the Attawandaron (Neutral), Anishnaabeg, and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, land promised and given to Six Nations, which includes six miles on each side of the Grand River.

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There is a LEARN site for this course.

In 2015 the Truth and Reconciliation Commission of Canada completed its eight-year study of the Indian residential school system. The report concluded that the schools were a form of cultural genocide against Indigenous peoples, and announced 94 calls to action that could begin healing relationships between Indigenous and non-Indigenous peoples. This course will explore some of the ways that the concept of reconciliation is used and contested by writers and artists in Canada, and test the limits of that concept as compared with Indigenous resistance, cultural resurgence, and decolonization. Because reconciliation needs the formation of “right relations,” we will use writing and discussion as a means towards critical self-reflection, engagement, and dialogue. We will look at portions of the TRC report as well as literary responses to decolonization, archival research, performance art, #IdleNoMore actions, and visual art, to assess and learn about witnessing, apology, accountability, redress, alliance, and more.

Reconciliation, then, will be the lens for reading and discussion material in this course shaped around building student skills in communication and critical analysis. All ARTS 130 courses are designed to emphasize foundational communication competencies that will be useful for students in their university careers and beyond. These seminars are intended to help build students’ social awareness, ethical engagement, and communication competencies in comprehension, contextualization, and conceptualization. Students will be expected to engage with the work of others, articulate positions, situate writing and speaking within contexts, practice writing and speaking for situations beyond the classroom, engage in basic forms of research, and workshop, revise and edit writing.

Course Goals and Learning Outcomes

This version of ARTS 130 has learning outcomes that overlap: ARTS 130 outcomes and Reconciliation principles.

ARTS 130 outcomes: In a collaborative workshop environment, and while developing a communication portfolio that provides a vehicle for the course outcomes, ARTS 130 students will:

- A. Understand their own diverse experiences, strengths, and goals as communicators and build these skills while connecting with other Arts students in a community of practice.
- B. Critically explore their own positionality while practicing interpersonal communication skills to develop a deeper awareness of their agency in communication processes.
- C. Develop rhetorical knowledge through analysis of context, audience and genre and act on that knowledge through iterative communication assignments.
- D. Collaborate with peers and provide, incorporate, and reflect on feedback.
- E. Use processes of communication to inquire about and consider ideas—their own and those discovered through research.
- F. Identify and work with the technological means and tools that are available to them for composition and communication.

Principles of Reconciliation: The Truth and Reconciliation Commission of Canada believes that in order for Canada to flourish in the twenty-first century, reconciliation between Aboriginal and non-Aboriginal Canada must be based on the following principles.

1. The *United Nations Declaration on the Rights of Indigenous Peoples* is the framework for reconciliation at all levels and across all sectors of Canadian society.
2. First Nations, Inuit, and Métis peoples, as the original peoples of this country and as self-determining peoples, have Treaty, constitutional, and human rights that must be recognized and respected.
3. Reconciliation is a process of healing of relationships that requires public truth sharing, apology, and commemoration that acknowledge and redress past harms.
4. Reconciliation requires constructive action on addressing the ongoing legacies of colonialism that have had destructive impacts on Aboriginal peoples' education, cultures and languages, health, child welfare, the administration of justice, and economic opportunities and prosperity.
5. Reconciliation must create a more equitable and inclusive society by closing the gaps in social, health, and economic outcomes that exist between Aboriginal and non-Aboriginal Canadians.

6. All Canadians, as Treaty peoples, share responsibility for establishing and maintaining mutually respectful relationships.
7. The perspectives and understandings of Aboriginal Elders and Traditional Knowledge Keepers of the ethics, concepts, and practices of reconciliation are vital to long-term reconciliation.
8. Supporting Aboriginal peoples’ cultural revitalization and integrating Indigenous knowledge systems, oral histories, laws, protocols, and connections to the land into the reconciliation process are essential.
9. Reconciliation requires political will, joint leadership, trust building, accountability, and transparency, as well as a substantial investment of resources.
10. Reconciliation requires sustained public education and dialogue, including youth engagement, about the history and legacy of residential schools, Treaties, and Aboriginal rights, as well as the historical and contemporary contributions of Aboriginal peoples to Canadian society.

These shared outcomes can overlap in many ways, including:

Shared goals



ARTS 130

Reconciliation

Required Texts

- Maria Campbell, *Halfbreed*
- Leanne Betasamosake Simpson, *Islands of Decolonial Love*

Other readings available on LEARN through course e-reserves

Course Requirements and Assessment

“Introduce Yourself” Narrative	January 30	In FP
Research Report	March 6	In FP
Literary Analysis Essay	March 27	In FP
Short Assignments	On specified days	10%
Participation	Throughout term	15%
Group Project	March 29	15%
Final Portfolio	April 9	60%
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Total		100%

Participation

For this class to succeed, all students must participate fully and collaborate with each other enthusiastically and respectfully. Participation and attendance are mandatory in this course. You must attend all classes to earn full marks for attendance. If you are ill or have a family or personal emergency you must provide documentation. Each unexplained absence will result in 2 points from the attendance grade. To gain full marks in participation you will need to participate fully in class activities, including responses to readings and group work, peer workshop, group projects, and paired discussions and exercises. I will give you a mid-term grade range so you can see your progress at the halfway point of the course. If you are anxious about speaking in public please come meet with me in the first week of class to discuss accommodations. These accommodations will be specific and must be prearranged. If no accommodations are arranged or you do not meet the expectations of those accommodations your participation grade will be reduced.

Final Portfolio

Assessment in this course is based largely on the idea that good writing takes practice, and that students become stronger writers by having the opportunity to produce many drafts of their work based on self-assessment, peer review, and instructor feedback. You will write three major assignments in this class (a narrative essay, a research report, and a literary analysis) and many small writing assignments that practice the component parts of those larger writing projects. The long and short writing assignments will be handed in on specific due dates (see Course Outline) and will be given a ‘for now’ grade and extensive feedback. Short writing

assignments can be submitted in hard copy or electronically; long assignments should be submitted electronically via LEARN by 12 noon on the due date. The largest part of your course grade (60%) will be a writing portfolio that you submit electronically by April 9 at 10 am, which will contain:

- 1) A cover letter reflecting on your writing goals for the semester and how well you feel you have met them;
- 2) Your final revised drafts of the three papers;
- 3) Your five strongest short writing assignments, revised;
- 4) Other evidence of your writing progress such as your reflective writing pieces, warmup writing, peer review efforts, and other course writing you want to include (scanned electronically if handwritten).

I will assess the portfolios based on the qualities of the final drafts of the essays and short writing assignments, the progress you have made in the course (including comparing first submitted and final drafts of essays), and your own reflection on your work. Please see the detailed rubric at the end of the syllabus.

Short Writing Assignments

You will receive a high grade for the short writing assignments if you complete them all and show effort and satisfactory completion. Detailed descriptions of the assignments will follow.

Group Project

While you are preparing your Research Report (your own written document), you will form yourself into groups of 3-5 students based on complementary research interests. During the remainder of term you will meet in class several times to collaborate on an end-of-term project based on your shared research. Each group member will write reflective memos about the collaborative process (to be handed in). You will also need to communicate outside of class to complete this project. These projects will be presented to the rest of the class in the final days of class. Each group member will speak for about 2 minutes about an element of the project, describing what they learned and showing visuals, as needed. All of the projects will be displayed in Porter Library at the end of term. Formats to consider: infographic, video, curated book collection, poster, direct action, or other creative approaches. More details will follow.

****NOTE:** For the pilot version of this course in W18, we instead held two classes devoted to the creation of group research posters. Students were taught how to create 36"x48" research posters using PowerPoint. The instructor printed the posters, and students displayed their posters in Porter library for a day. Students were present at their posters for a designated one

hour Q&A with visitors to the display.

Major Assignments

Detailed descriptions of the Narrative Essay “Introduce Yourself,” Research Report, and Literary Analysis essay will follow.

Course Outline

Date	Topic	Readings Due	Assignments Due
January 4	Course Overview, Introductions	Syllabus will be handed out in class	In class: written paragraph
January 9		TRC Honouring the Truth: “Preface” “Introduction” “We are all Treaty People”; “United Nations Declaration of the Rights of Indigenous Persons (e-reserves through LEARN)	In class writing: “Introduce Yourself” narrative assignment
January 11	Narrative Writing. Brainstorming. Openings and details. Discussion: Ch. 1	Rollo, “I AM CANADIAN! (Because of Treaties with Indigenous Nations), Ruskiewicz and Dolmage “Narratives” Moran and Henderson “The Writing Situation” (e-reserves)	Bring your narrative
January 16	Narrative. Organization, paragraphing	Maša Torbica poems, Mitch Miyagawa “A Sorry State,” Dorothy Christian “Reconciling with the people and the land” (e-reserves) Visit from poet Maša Torbica	Bring your narrative Due today: draft first paragraph
January 18	Narrative.	Summarizing and paraphrasing	Bring your narrative
January 23	Narrative.		Due today: summary paragraph
January 25	Narrative. Peer Review Drop, No Penalty period ends: 100% tuition refund.	Peer Workshop	Due today: Rough Draft of Narrative (3 copies for peer workshop)

Date	Topic	Readings Due	Assignments Due
January 30	Research	<u>Class will be held in Dana Porter Library, 1st Floor Archives and Special Collections</u>	Due today: "Introduce Yourself" narrative Upload electronically to LEARN by 12 noon
February 1	Research Report	Rick Monture, "Preface" and "Introduction: 'We Build the House': Haudenosaunee Worldview" (e-reserves) Excerpt from "The 500 Years of Resistance Comic Book" by Gord Hill (e-reserves)	
February 6	Research Report	Ruszkiewicz and Dolmage "Reports" Devising a research question Indigenous Research Methods Visit with Lori Campbell, Director, at Aboriginal Education Centre	Due: 1-2 sentence question for Lori Campbell (upload to LEARN by noon today)
February 8	Research Report Rhetorical appeals Concept Maps	Sally Hayward "Academic Analysis" Stephen Harper "Statement of Apology," Richard Wagamese, "Returning to Harmony," Drew Hayden Taylor "Cry me a River, White Boy" (e-reserves)	Due today: draft research question
February 13	Research Report	Maria Campbell, Halfbreed Visit with Oneida Nation of the Thames elder Rev. Dr. Grafton Antone, St. Bede's Chapel, Renison University College	
February 15	Research Report	Annotated Bibliographies (read Writing Centre handout, e-reserves) Campbell, Halfbreed	Due today: concept map

Date	Topic	Readings Due	Assignments Due
February 19-23 Study Break	Week 11 topics	No Classes Held	
February 27	Research Report	Peer Workshop	Due today: 3 copies of rough draft for peer workshop Due today: Annotated Bibliography
March 1	Literary Analysis	Ruszkiewicz & Dolmage "Literary Analyses" (e-reserves) Campbell, Halfbreed	
March 6	Literary Analysis	Campbell, Simpson Marilyn Dumont poems (e-reserves)	Due today: Research Report Upload electronically to LEARN by 12 noon
March 8	Literary Analysis	Simpson Group project discussion	Due today: First Draft Thesis Statement Literary Analysis
March 13	Literary Analysis	Simpson	Due today: Draft Introduction
March 15	Literary Analysis	Simpson Group project discussion	
March 20	Literary Analysis	Simpson	
March 22	Literary Analysis	Peer Workshop	Due Today: Rough Draft of Literary Analysis (bring 3 copies for Peer Workshop)

Date	Topic	Readings Due	Assignments Due
March 27		Group work on projects [W18: poster workshop]	Due today: Literary Analysis Upload electronically to LEARN before 12 noon
March 29		Group oral presentations [W18: poster workshop]	Due today: group projects
April 3	Discuss portfolios.	Group oral presentations [W18: poster session in Porter library]	
April 9			Final portfolio due. Upload electronically to LEARN by 9 am.

Late Work

For the three major essays, late papers will be penalized 2% per day including weekends (submitting it to LEARN after class is considered one day late), deducted from your participation grade. All three essays must be completed and submitted electronically: you will fail the class if any of the major papers is not completed and submitted, however late. If you hand in short writing assignments late, this will affect your short writing assignment grade. If you do not show up for peer workshops your participation grade will be affected.

Electronic Device Policy

We will use pens/pencils and paper or students' own laptops for the writing in class, depending on circumstances. Laptops will also be used for internet access or group work, but please keep focused on the work for class only. Bring paper copies of word processed writing assignments to class for peer review. Please turn off cellphones during class. If I need to speak with you about using devices for non-course-related activities it may affect your participation grade.

Further information on course procedures and advice

Use MLA format for written work: Times New Roman 12 pt, 1 inch margins, number your pages, etc. Try to save paper by doublesiding your printing or printing on good-one-side paper for drafts to be used in class. Organize your electronic copies of your work (by draft number, by date, etc.) so you can easily see which drafts are revised. Note that your final portfolio includes many kinds of supplementary or draft writing: keep everything, including comments from peer review, note-taking, and all in-class writing.

Institutional-required statements for undergraduate course outlines approved by Senate Undergraduate Council, April 14, 2009

Academic Integrity

In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the [UWaterloo Academic Integrity webpage](#) and the [Arts Academic Integrity webpage](#) for more information.

Discipline

A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to [Policy 71 - Student Discipline](#). For typical penalties check [Guidelines for the Assessment of Penalties \(https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/guidelines/guidelines-assessment-penalties\)](#).

Grievance

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70 - Student Petitions and Grievances](#), Section 4 (<https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-70>). When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

Appeals

A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals \(https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-72\)](#).

Accommodation

We all have different ways of learning and different needs for accommodation. The University of Waterloo has a longstanding commitment to support the participation in and access to university programs, services, and facilities by persons with all types of disabilities. All students who have a permanent or temporary disability have the right to the services of the University of Waterloo’s [AccessAbility Services](#) office. This office is located on the first floor of the Needles

Hall extension (NH 1401) and can be reached by telephone at x35082. To register for these services, you must provide documentation from a qualified professional to verify your disability.

More Information:

Your Final Portfolio grade will be based on the following criteria:

A	Superior portfolios will demonstrate originality and rhetorical sophistication that go beyond the requirements. A portfolio at this level is composed of well-edited texts of different genres that consistently show a clear, connected sense of audience, purpose, and development. The writer is able to analyze his or her own writing, reflect on it, and revise/rewrite accordingly. The student understands what their strengths and weaknesses are, and what challenges lie ahead in their academic writing career. The portfolio takes risks that work.
B	In strong portfolios, the writing succeeds in meeting its rhetorical goals in terms of audience, purpose, and genre conventions without need for further major revisions of purpose, development, audience, or writing style/mechanics. The writer is able to reflect on his or her own writing and make some choices about revision. The student understands what their strengths and weaknesses are, and what challenges lie ahead in their academic writing career. The writer takes risks, although they may not all be successful.
C	Satisfactory portfolios meet the basic requirements, yet the writing would benefit from further revisions of purpose, development, audience, or writing style/mechanics (or some combination) and a stronger understanding of rhetorical decision-making. The writer composes across tasks at varying levels of success with some superficial revision. The student shows some understanding of academic writing. The writer has taken some risks in writing and exhibits some style.
D	Weak portfolios do not fully meet the basic evaluative standards. Most texts are brief and underdeveloped. These texts show a composing process that is not yet elaborated or reflective of rhetorical understanding. Texts generally require extensive revisions to address problems with purpose, development, audience, and/or writing style and mechanics. The student is not prepared to succeed as a University-level writer.
F	Unacceptable portfolios exhibit pervasive problems with purpose, development, audience, or writing style/mechanics that interfere with meaning and readers' understanding. Unacceptable portfolios are often incomplete. A portfolio will also earn an F if it does not represent the writer's own original work. Any student who fails to submit one of the major assignments will fail the final portfolio.

Your participation grade will be based on the following criteria:

A	Superior participation shows initiative and excellence in written and verbal work. The student helps to create more effective discussions and workshops through his/her verbal, electronic, and written contributions. Reading and writing assignments are always completed on time and with attention to detail. In workshop or conferences, suggestions to group members are tactful, thorough, specific, and often provide other student writers with a new perspective or insight.
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B	Strong participation demonstrates active engagement in written and verbal work. The student plays an active role in the classroom but does not always add new insight to the discussion at hand. Reading and writing assignments are always completed on time and with attention to detail. In workshop or conferences, suggestions to group members are tactful, specific, and helpful.
C	Satisfactory participation demonstrates consistent, satisfactory written and verbal work. Overall, the student is prepared for class, completes assigned readings and writings, and contributes to small group workshops and large class discussions. Reading and writing assignments are completed on time. In workshop or conferences, suggestions to group members are tactful and prompt, but could benefit from more attentive reading and/or specific detail when giving comments.
D	Weak participation demonstrates inconsistent written and verbal work. The student may be late to class, unprepared for class, and may contribute infrequently or unproductively to classroom discussions or small group workshops. Reading and writing assignments are not turned in or are insufficient. In workshops or conferences, suggestions to group members may be missing, disrespectful, or far too brief and general to be of help.
F	Unacceptable participation shows ineffectual written and verbal work. The student may be excessively late, regularly unprepared, and not able to contribute to classroom discussions or small group workshops. This student may be disruptive. Students who miss more than two classes (lectures or workshops) are in danger of failing participation.

Your short-writing grade will be based on the following criteria:

A	All assignments were completed and submitted on time. The writing is well-developed, original, and succeeds in mastering new techniques and knowledge. The writing shows risks that work.
B	The writing has been done with considerable care and attention. It is developed and detailed. All assignments were completed and submitted on time.
C	The writing is acceptable. The student needs to spend more time or thought on the assignment. One or more assignments were not completed or submitted on time.
D	The writing is unacceptable. It may be unfinished, inappropriate to the assignment, or written in class. One or more assignments were not completed or submitted on time.
F	The student did not turn in any writing. (Please note: Late assignments are unacceptable.)

Peer Review – How to Give Feedback

Feedback Type	How to give it	When to give it
Silence	Listen to the writer talk about aims, ideas, challenges without interrupting	Early in writing process, especially brainstorming
Say-back	Paraphrase or summarize what you're hearing from the writer, or reading	Early in process, or after complete draft
Movie of the Mind	Narrate your experience of reading the draft ("when you wrote x, I expected/understood y"). Don't evaluate	To help with revision
Skeleton-finding	Narrate for the writer the main claims, main points, and evidence you think are being proposed	Early draft; midway through process
Organization	Help writer see if the organization they chose helps their argument, or if paragraphs proceed logically	Middle to late stage of writing
Problematizing	Help point out where evidence is needed or to outcomes the writer hadn't seen yet	Middle stage, complete draft. Don't use this in early stage
Reading aloud	Listen as writer reads the essay out loud. Notice where they self-correct, and notice what isn't understandable when read out loud	Late stage, for revision
Identifying patterns of error	Helping writer see where making same grammatical error repeatedly	Late stage, when polishing
Critique	Narrating what seems to work in the essay and what needs more work, and why	Late stage and conclusion, evaluative
Pointing	Helping writers recognize edits they missed	Late stage, when polishing

Major Assignment 1: Narrative Essay: “Introduce Yourself” (about 5 pages). Due January 30/18.

Introductions are an important part of starting a relationship. In the context of our course material on “Reconciliation, Resistance, Resurgence,” introducing ourselves means reflecting on what our own perspectives are—personally, culturally, historically—and what we will bring to this class, to learn about, with, and from each other. In this assignment, you will write a prose narrative essay that introduces who you are. As prompts for deciding how to approach this assignment, consider the phrases “where are you coming from?” and “We are all Treaty People.” “Where are you coming from?” is a colloquial or informal way of asking, “what is your perspective?” “what led you to think this way?” and “what in your life has led you to here?” “We are all Treaty People” is a phrase that asks all Canadians—Indigenous and non-Indigenous—to remember that we all have rights and obligations that flow from the treaties made between Canada’s First People and newcomers. Use part of your narrative essay to reflect on your place in Canada (personally, culturally) in relationship to the idea of treaties (including if you are not, or do not consider, yourself Canadian).

For formats, consider:

- A biographical approach (like Rollo or the statements in “We are all Treaty People” p355-362 of the TRC report) that shares your personal story—what do we need to know about you?—with a focus on your identity/ies, family history, and/or place in Canada
- A creative narrative that focuses on an event or scene that helps you illustrate your answer to this essay topic
- A combination of the two

Purpose of the assignment: This assignment will help you learn to write descriptively, which is a useful skill for communicating your knowledge and findings to others. You will learn the role of storytelling in communication and the value of meeting the needs of different audiences. You will use this assignment to reflect on your experiences and can practice selecting relevant events. You will practice writing in your own voice about subject matter in which you have expertise. This assignment will give you practice in reflecting on our course material about treaty relationships. This assignment will offer you practice in brainstorming, peer workshopping your ideas, writing multiple drafts, and revising your own work.

Major Assignment 2: Research Report (about 6 pages): Due March 6, 2018

In this assignment, you will create a research question, find and evaluate appropriate research sources to help you answer that question, and draw from this research to write a report on a

topic that is relevant to this course on “Reconciliation, Resistance, Resurgence.” The research report will have a thesis and draw conclusions, and will present the information clearly to your reader to explain what you found and why it is important. Consider a research question that is narrow enough to lead to detailed and probing research, and broad enough to be meaningful to the issues our course is addressing. Because you are deciding your own research topic based on questions that you have, you will determine what style, tone, and method of presentation works best for your topic and anticipated audience. Your report will be based on at least three research sources (primary or secondary).

Purpose of the assignment:

In this assignment you will learn the conventions of report writing, including learning the different tones/styles/structures appropriate for reports versus narratives. You will learn how to take your own questions and areas of interest and turn them into topics and then research questions that you will explore in order to learn more about things that matter to you. You will develop a research and writing strategy using brainstorming and concept mapping. You will learn techniques for finding research sources, evaluating them, and using them, and will learn about relevant issues regarding archives and research in the context of Indigenous history and knowledge. You will extend your summary-writing skills to learn how to write Annotated Bibliographies and document and cite sources correctly using MLA format. As you proceed with your own individual essay, you will start to partner with peers who have overlapping research topics to collaborate on your final group project.

Some ideas to get started (note: I use the term “Indigenous” in the prompts below as a collective term, but in your research you should look for and identify the specific nations and place-identifications of the people and groups you refer to in your research):

- Origins of residential school policies, key figures in the policy-making
- Responses of Indigenous parents and children during residential school era
- What were the politicians at the time thinking?
- Whistle-blowers and disagreement with the policies in IRS era
- Research an important event of Indigenous resistance in Canada
- Research the work of an Indigenous activist in Canada. Pay attention to what platforms/media they use to communicate.
- Witnessing and testimony
- Compare Canada’s TRC with TRCs in other countries
- #IdleNoMore
- Indigenous/Black Canadian coalition
- Research an event of importance in Six Nations history and/or politics

- Land claims
- Language reclamation
- #MMIWG Inquiry
- Indigenous youth initiatives (eg N’we Jinan, Native Youth Sexual Health Network)
- Research an example of Indigenous-led social enterprise or community-building
- Ogimaa Mikana
- #Resistance150

Major Assignment 3: Literary Analysis (4-5 pages, due March 27)

You will write an analysis essay about one or two of the poems listed below. The poems will be posted on LEARN. If you choose to write your essay on two poems, be sure to compare and contrast the two poems and ensure your thesis addresses both poems. Read your poem/s carefully several times and use brainstorming to develop your own thesis, identifying something worth noting in the poem/s and developing a claim about it that you can justify using evidence from the poem/s. Your essay will involve interpretation of the poem and analysis of it. You can refer to things learned in this course—historical and cultural context, themes relevant to Indigenous justice—to help you explain the context for the poem. Look up the writer’s biography to learn relevant information about the author that may also help you understand the poem, and in your essay include the writer’s self-identification by nation, clan, linguistic group, place-identification, and other identifiers they use.

Purpose of the Assignment:

To prepare for your essay, you will be engaging in critical and thoughtful reading of a poetic text. You will be developing skills in textual interpretation: reading a text closely to identify word choice, use of literary devices, allusions, symbolic language etc that create a pattern of meaning. You will draw from your understanding of the course material to help you understand and explain the poem within its historical and cultural contexts. You will write an analysis of the poem that has a central claim or thesis, and will use evidence from the poem to support your points.

Poems to choose from:

- Marilyn Dumont, “It Crosses My Mind”
- Louise Bernice Halfe, “āniskōstēw – connecting”
- Buffy Sainte-Marie, “My Country ‘Tis of Thy People You’re Dying” (listen to song too)
- Jeannette Armstrong, “History Lesson”
- Alootook Ipellie, “Waking Up”

- Qwo-li Driskill, “Tal’-s-go Gal’-quo-gi Di-del’-qua-s-do-di Tsa-la-gi Di-go-whe-li/ Beginning Cherokee”

Short Assignments

Summary: Due January 23

First, you will do an **in-class activity** on Jan 18:

- In pairs, pick one article to summarize: Rollo, Christian, or Miyagawa
- On your own, write the main point, main arguments or contributions and evidence, notable features, and one sentence of your own take on the article. Use your own words.
- Compare your summary with your partner’s and discuss whether you identified similar or different main points and notable features, and what your reasons were

Then, finish writing your own summary at home. On **January 23** hand in your finished summary and your rough notes from the January 18 summary exercise.

Example of a Summary

Hanson, Aubrey Jean, and D. Lyn Daniels. “If these walls could talk: the physical traces of residential schools.” *The Walrus* Sept 2015. <https://thewalrus.ca/if-these-walls-could-talk/>

In this article for Canadian magazine *The Walrus*, the writers focus on the buildings that housed Indian residential schools as a way to reflect on the findings of the Truth and Reconciliation Commission. They describe buildings that were vandalized in anger, buildings that were abandoned, and buildings that were transformed into band offices or educational facilities. The writers describe details of these buildings, such as an old swing, a broken window, and handprints on a door. At the end the writers explain their purpose: to prompt Canadians to look for what is not visible in pictures of these buildings, to learn and educate the next generation, and to let the buildings help them remember the lives affected by residential schools. This article is useful for its persuasive techniques of appealing to emotions and for the way it addresses the reader directly as “you” to put readers on the spot and hold them accountable for remembering.

ACO Admin 2019-4-3 4:18 PM

Comment [1]: This method of showing the bibliographical information uses MLA format

ACO Admin 2019-4-3 4:18 PM

Comment [2]: Some context information about where the article appears, potential audience

ACO Admin 2019-4-3 4:18 PM

Comment [3]: Bare bones main point

ACO Admin 2019-4-3 4:18 PM

Comment [4]: I’m adding a bit of my own analysis here: they don’t say this outright but it’s fairly clear

ACO Admin 2019-4-3 4:18 PM

Comment [5]: I tried to summarize the main approach of the writers and what they offered without analyzing what they were doing, which would be my ideas

ACO Admin 2019-4-3 4:18 PM

Comment [6]: The main point appears at the end of my summary, mostly because the writers are most clear about their main point at the end of the article.

ACO Admin 2019-4-3 4:18 PM

Comment [7]: This is my own critique. I also explain how it is useful for me, which in this case is the use it has for this class and for teaching. If I was writing a research paper I would explain how it has a different use

Annotated Bibliography: Due February 27, 2018

You will write an Annotated Bibliography in MLA format using three secondary sources you have found while researching your Research Report. An entry for an annotated bibliography includes

- a) the full bibliographical information for the source, presented in MLA format;
- b) a one-paragraph summary and assessment of the source: this is the 'annotation.'

You can build on the skills you developed when writing your Summary short assignment. A useful handout from the Writing and Communication Centre is uploaded to the LEARN site under "content." Your annotation (summary) should:

- Identify the author's affiliation and main points
- Discuss key supporting arguments or ideas in the text
- Elaborate on the strengths and/or weaknesses of the text
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