



Indigenous Literatures & Cultures: Indigenous Comics & Graphic Novels

Course Info

ENGL 4717-050 Fall 2019

Wed 6-9pm

Room 3C30

Dr. Candida Rifkind

Office: 2A38

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I respond to emails within 24 hours from **Mon-Fri between 9-5pm**. Please don't email me through Nexus, though!

I am always available to discuss any aspect of the course and your assignments (at any stage) on **Tues & Thurs 12-1:15pm & Wed 3:30-4:45pm**. Use this app to book, cancel, & reschedule appointments, get reminders, & see my weekly schedule:

<https://candidarifkind.youcanbook.me>

English Department Land Acknowledgment

The University of Winnipeg is in Treaty One territory and is located on the traditional territory of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and on the homeland of the Métis Nation. The English Department recognizes the role of the English language and English as an academic discipline in contributing to the historical and present formations of settler colonialism and imperialism in Canada and around the world. In giving expression to our Land Acknowledgement, we commit ourselves to engaging with, questioning, and challenging these formations in ways that support the decolonizing work being done by Indigenous peoples in Manitoba and elsewhere.

See the English Department website for more info.

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I use Nexus to post news, updates, and course info, so be sure to check or sign up for notifications!

Course Description

This seminar course explores recent Indigenous-created comics and graphic novels within the contexts of contemporary Indigenous literature, art, film, television, and new media. We study works by North American comics creators from diverse regions, communities, and backgrounds, all of whom are using this popular form in different ways to represent past, present, and future Indigenous experiences, both real and fictional.

The comics genres we study include biography, history, cosmology, coming-of-age, satire, fantasy, SF, and futurism, drawn in a variety of visual styles from classic cartooning to realism, surrealism, and manga.

Throughout, we study the aesthetics and politics of Indigenous comics as a popular form to challenge settler colonial histories, stereotypes, and images through complex visual-verbal narratives depicting racism and resilience, isolation and community, suffering and survival, resistance and resurgence, creativity, connection and humour.

The course includes critical and theoretical material by Indigenous scholars and knowledge keepers, comics scholars, and cultural theorists, and an experiential component to engage with Indigenous gallery art, visual culture, and participate in the Fall 2019 "One Book UW" (1BUW) program.

Required Texts in Order of Reading

Print Books (ordered through UW Bookstore)

Hill, Gord. *The 500 Years of Resistance Comic Book*. Arsenal Pulp Press, 2010.

Akiwenzie-Damm et al. *This Place: 150 Years Retold*. HighWater, 2019. (Library Ebook available, print encouraged)

Vowel, Chelsea. *Indigenous Writes: A Guide to First Nations, Métis and Inuit Issues in Canada*. Highwater, 2016.

Vermette, Katherine, et al. *Pemmican Wars*. Vol. I, A Girl Called Echo. Highwater Press, 2017.

Vermette, Katherine, et al. *Red River Resistance*. Vol II, A Girl Called Echo. Highwater Press, 2018.

Heath Justice, Daniel. *Why Indigenous Literatures Matter*. Wilfrid Laurier UP, 2018.

Yahgulanaas, Michael Nicoll. *Red : A Haida Manga*. Douglas & McIntyre, 2010.

David A. Robertson et al. *Will I See?* HighWater, 2016.

Spillett, Tasha, and Natasha Donovan. *Surviving the City*. HighWater Press, 2018.

Odjick, Jay. *Kagagi: The Raven*. Arcana, 2010. (Purchase digital copy on Comixology)

Cole Pauls, *Dakwākāda Warriors*. Conundrum, 2019.

Digital Book Bundle at Red Planet Books (<https://redplanetbooksncomics.com/collections/digital-comics>)

LaPensée, Elizabeth and Weshoyot Alvitre, editors. *Deer Woman: An Anthology*. Native Realities, 2017.

Francis, Lee and Weshoyot Alvitre. *SixKiller #1*. Native Realities, 2018.

Proudstar, Jon. *Tribal Force #1*. 1996. Native Realities, 2016.

Recommended Texts : See Nexus>Comics Studies Resources & Nexus>Writing and Research Resources

Other Required Readings (Nexus>Required Readings)

Bladow, Kyle. "Framing Storytelling: Indigenous Graphic Narratives." *The Journal of Popular Culture*, vol. 52, no. 1, 2019, pp. 35–52., doi:10.1111/jpcu.12757.

Callison, Camille and Candida Rifkind. "Introduction: Indigenous Comics and Graphic Novels: An Annotated Bibliography." *Jeu-nesse* 11.1 (2019): 139-155.

Callison, Camille et al. "Making Use of the White Space: The Mazinbiige Indigenous Graphic Novel Collection at the University of Manitoba." *Comics and Critical Librarianship: Reframing the Narrative in Academic Libraries*, edited by Olivia Piepmeier and Stephanie Grimm, Litwinn Books, 2019, pp. 47-64.

Cornum, Lou. "The Space NDNs Star Map." *The New Inquiry*, 26 Jan. 2015, <https://thenewinquiry.com/the-space-ndns-star-map/>.

Garneau, David. "Imaginary Spaces of Conciliation and Reconciliation: Art, Curation, and Healing." *Arts of Engagement: Taking Aesthetic Action In and Beyond the Truth and Reconciliation Commission of Canada*, edited by Dylan Robinson and Keavy Martin, Wilfrid Laurier UP, 2016, pp. 21-42.

Harrison, Richard. "Seeing and Nothingness: Michael Nicoll Yahgulanaas, Haida Manga, and a Critique of the Gutter." *Canadian Review of Comparative Literature / Revue Canadienne De Littérature Comparée*, vol. 43, no. 1, 2016, pp. 51–74.

Nielson, Carmen J. "Caricaturing Colonial Space: Indigenized, Feminized Bodies and Anglo-Canadian Identity, 1873–94." *The Canadian Historical Review*, vol. 96, no. 4, 2015, pp. 473–506.

Nixon, Lindsay. "Visual Cultures of Indigenous Futurism" *GUTS*, 20 May, 2016, <http://gutsmagazine.ca/visual-cultures/>.

Noori, Margaret. "Native American Art from Early Narratives to Graphic Novels." *Multicultural Comics: From Zap to Blue Beetle*, edited by Frederick Luis Aldama, U of Texas P, 2010, pp. 55-72.

Reclaiming Power and Place: Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls. Privy Council Office, Government of Canada, 2019.

Spiers, Miriam Brown. "Creating a Haida Manga: The Formline of Social Responsibility in Red." *Studies in American Indian Literatures*, vol. 26, no. 3, 2014, pp. 41–61.

Tuck, Eve. "Suspending Damage: A Letter to Communities." *Harvard Educational Review*, vol. 79, no. 3, 2009, pp. 409–428.

Assignments (more info for each one in class/on Nexus)

Important: All assignments must be submitted in Word files to the appropriate folder in Nexus>Assignments by 11pm on the due date. See Note 15 on p.5 for the Late Assignment Policy and the Life Happens Clause.

1. Textual Analysis due Oct. 2nd 20%

Length: 1500 words. Analyse one chapter of *This Place: 150 Years Retold*.

2. 1BUW web version of Textual Analysis due Oct. 23 10%

Length: 600 –700 words.

3. Website report on one 1BUW event (500 words) 10%

Length: 400-500 words. Due one week after the event. Students who cannot attend any 1BUW events may request permission to report on the Kent Monkman exhibit (free opening Sep. 26th) at the WAG instead.

4. Class Presentation (15mins.), dates vary 10%

Sign-up will take place in first class, may not select topics designated (MA) on pp. 8-9

5. Major Project due Dec. 5 40%

a. Proposal (250 words) + Annotated Bib. due Oct. 30th worth 10%

b. See p.5 for how to earn the remaining 30%

Grading Scale

A+	89.5 - 100%	GPA 4.50
A	84.5 - 89.4%	GPA 4.25
A-	79.5 - 84.4%	GPA 4.0
B+	74.5 - 79.4%	GPA 3.5
B	69.5 - 74.4%	GPA 3.0
C+	64.5 - 69.4%	GPA 2.5
C	59.5 - 64.4%	GPA 2.0
D	49.5 - 59.4%	GPA 1.0
F	Below 49.4%	GPA 0

All grades will be recorded throughout the term in the Nexus gradebook. All assignments submitted on Nexus will be graded electronically using Word Track Changes, and uploaded with comments to the same folder where they were submitted. If you have any questions at any point about your grades or comments, let me know.

Course Values & Instructor's Notes

I hope each of you actively engages in this course and finds topics, texts, and artists that speak to you as students and human beings. I value a cooperative, inclusive classroom environment where we all learn from each other. If you find yourself struggling at any point with the course material or assignments, I am here to help.

Evening Course: Class starts promptly at 6pm and ends on or a bit before 9:00pm, with a 20-minute break around 7:15pm. To accommodate students who come straight from work or other classes, you may eat your dinner quietly in the first 15 minutes of class, during which time we will do warm up exercises and have general discussion. Around 6:15, you will be asked to clear away your food and give 100% of your focus to the work of the class.

Childcare Emergencies: If you have a childcare emergency, and you can provide your child(ren) with activities to do quietly in the back of the room or next to you, I'd rather have you attend with them for as long as possible than miss the class.

One Book UW 2019 (1BUW)

UWINNIPEG.CA/1B19

In Fall 2019, the Department of English is spearheading a campus-wide program called One Book UW (1BUW) with the support of the Office of the President, Indigenous UW, Dean of Arts, Gallery 1C03, and the Department of History (Riley Fund). 1BUW seeks to bring the UW community together through a shared reading experience and ongoing conversations about Indigenization and the politics of reconciliation. The book we have selected for 1BUW 2019 is an anthology of Indigenous history comics, *This Place: 150 Years Retold*, published in March by Winnipeg's HighWater Press. The book is available at no cost to students as a Proquest E-book through the UW Library: <https://uwinipeg.on.worldcat.org/oclc/1029808135>. As well, 5 print copies are on UW Library Reserve.

The 1BUW 2019 website (UWINNIPEG.CA/1B19) features materials related to *This Place: 150 Years Retold*, including chapter summaries, discussion questions, and further resources for research. A special booklet for 1BUW participants, "How Comics Work," is available in print and to download (an extended version with study notes is also posted at the website). From September to November, UW will host a series of public events featuring Indigenous comics creators and artists. The full listing is under PROGRAM at the website.

Students participating in 1BUW are encouraged to share their reflections, reviews, and research with the broader UW community in two ways:

- submitting blog posts (individual or group; written or visual formats) to the organizers for posting to the website
- presenting at the 1BUW Student and Faculty Symposium: "Reading *This Place: 150 Years Retold* at UW" on Friday, November 29th. A call for paper and panel submissions will be circulated in early October.

List of Events

Thursday September 26th from 4:00-5:30	1BUW Launch Reception
Monday October 21-Friday October 25th	1BUW Writer-in-Residence Jen Storm (English Dept)
Wednesday October 23rd at 7pm (during class)	Panel Discussion: "Redrawing the Past, Reimagining the Future: Indigenous Comics Today"
Tuesday October 29th from 2:30-3:45pm	Guest Presentation by Katherena Vermette, "Annie of Red River"
Friday November 8th from 12-1:30pm	1BUW Book Club, "Drawing Indigenous History" with GMB Chomichuk
Friday, November 29th from 9:30-3:00pm	1BUW Final Symposium (lunch provided)

You are a Peer Leader!!

Students in this course will assume the role of 1BUW peer leaders through the 1BUW Practicum Component of the course. This includes:

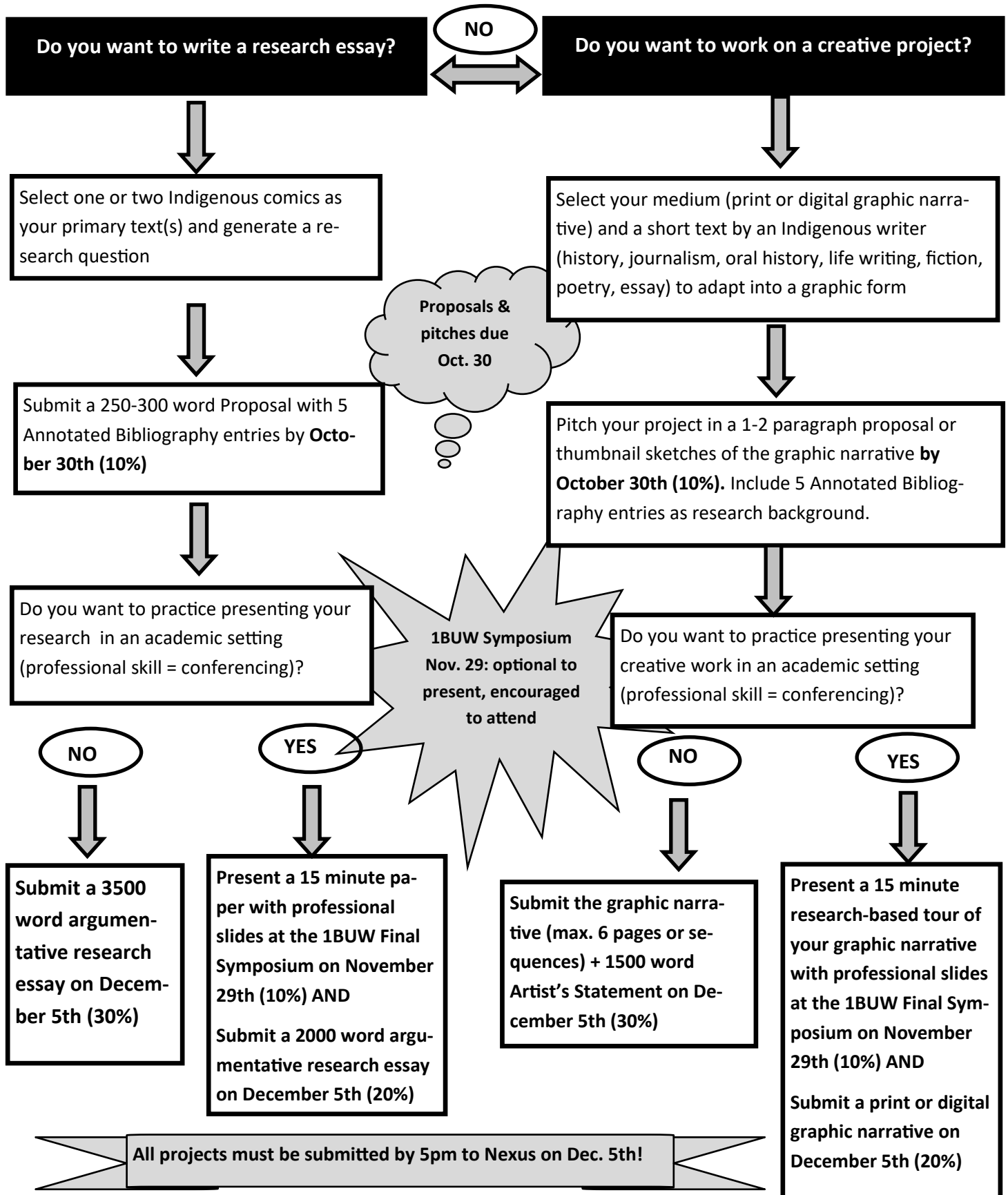
- sharing research to the 1BUW website
- attending 1BUW events when possible
- participating in the 1BUW Final Symposium on Nov. 29

This Practicum Component will develop such skills as:

- adapting academic writing for general readers
- writing in non-academic genres, including blog posts, reviews, and summaries
- public speaking for and with diverse audiences

Evaluation of your role as a peer leader will be based on a final reflection assignment and self-assessment.

Major Project: Choose Your Own Adventure!



Notes

1. Course Outline: This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some of the above topics be omitted or covered in less detail than indicated. **All changes will be announced & posted to Nexus well in advance.**

2. Class cancellations: When it is necessary to cancel a class due to exceptional circumstances, I will inform students via uwinnipeg email and post an announcement on Nexus. A class cancellation form will also be posted outside the classroom.



The English Department also Tweets general info and class cancellations. Follow us!
@UofWEnglish

3. Check your email!

You have a responsibility to regularly check your uwinnipeg e-mail address to ensure timely receipt of correspondence from the university and/or their course instructors.

4. Formatting: Work submitted for evaluation must be in Word, **except when stated otherwise (in-class sketches, for instance)**

5. Electronics in class: We will collectively decide on a phone/tablet/laptop class policy that will be posted to Nexus by week 2.

6. Backup copies: Retain a copy of **ALL** assignments submitted for grading, and be sure that is the final version.

7. Plagiarism: Students are advised to read the pertinent pages of the current course calendar for the rules regarding Registration, Voluntary Withdrawals, Academic Misconduct including plagiarism, and Appeals. **Concerning plagiarism, please note** that as a general rule, an F in the course will be the penalty recommended by the English Departmental Review Committee to the Senate Committee on Academic Misconduct, for plagiarism on major assignments in English Department courses.

8. Avoiding Academic Misconduct. Uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) involves “aiding and abetting” plagiarism. Students who do this can be charged with Academic Misconduct.

9. Avoiding Copyright Violation. Course materials are owned by the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides. Students who upload these materials to file-sharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy. Students must also seek my prior permission before photographing or recording slides, presentations, lectures, and notes on the board.

12. UWSA Student Advocate: Students facing a charge of academic or non-academic misconduct may choose to contact the University of Winnipeg Students’ Association (UWSA) where a student advocate will be available to answer any questions about the process, help with building a case, and ensuring students have access to support. For more information or to schedule an appointment, visit our website at www.theuwsa.ca/academic-advocacy or call 204-786-9780.

10. Accessibility Services: Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., access to volunteer note-takers) are encouraged to contact Accessibility Services (AS) at 786-9771 or email accessibilityservices@uwinnipeg.ca to discuss appropriate options. Specific information about AS is available on-line at <http://www.uwinnipeg.ca/accessibility>. All information about a student’s disability or medical condition remains confidential.

11. Scent-free: The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of fellow classmates and the instructor by avoiding the use of scented products while attending lectures. Exposures to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities.

More Notes

13. There is no mid-term or final exam in this course.

14. Withdrawal Date: November 12th, 2019 is the final date to withdraw without academic penalty from courses that begin in September 2019 and end in December 2019 in the 2019 Fall term. Please note that withdrawing before the VW date does not necessarily result in a fee refund.

15. Late Assignment Policy

I encourage you to speak with me (in person, not over email) in advance if you anticipate handing an assignment in late due to extenuating circumstances, such as illness or a personal/family emergency. Note that having a lot of work to do for your other courses is not a reasonable excuse for a late assignment in this course. Unless prior arrangements have been made or you present a medical/legal note explaining why your assignment has been handed in late, the penalty for a late assign-

10% off immediately when it is not submitted on the due date and 2% off each extra weekday it is late .

Life Happens Clause

Once in the course, each student may invoke this clause **to submit one assignment up to 5 days late with no explanation and no penalty.** Upload the assignment to the appropriate Nexus folder and write "Life Happens Clause" in the comments.

except

16. Privacy: The English Department wishes to ensure your right to privacy regarding handing in and getting back assignments is protected. **Apart from in-class work, all assignments will be submitted and returned through Nexus. Do not email assignments.**

17 & 18 (remember: we don't have a final exam): Students may be asked for identification when writing a test or examination. No unauthorized material or equipment may be brought with you to the final exam.

English Department info:
www.uwinnipeg.ca/english

19. Writing Skills: Students needing additional assistance may contact the Writing Centre at http://rhetoric.uwinnipeg.ca/Tutoring_Centre/index.html for writing resources and tutoring services, or contact the English Language Program at <http://www.uwinnipeg.ca/index/elp-information> for classes in English as an Additional Language and related

20. Bookstore: Students are advised that the UW Bookstore may run out of textbooks early in the term. Also, the bookstore always ships textbooks back to the publisher if they are not purchased within the first few weeks of term. Students are responsible for communicating directly with the bookstore if they need to order texts or ask for texts to be held for them.

21. Research Ethics: Students who plan to conduct research interview, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the UHREB before commencing data collection. Exceptions are research activities in class as a learning exercise. See <https://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

22. Respect: All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

23. Religious Holidays: Students may choose not to attend classes on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/>

Important Dates

Oct. 14 Thanksgiving (UW closed)

Oct. 15-18 Fall Reading Week (no classes)

Nov. 11 Remembrance Day (UW closed)

Dec. 23—Jan.1 Holiday Break (UW closed)

Weekly Course Schedule

N = posted to Nexus; R = Library Reserve

Date	Reading Schedule <ul style="list-style-type: none"> complete readings before class subjects to change announced in class & posted to Nexus 	Other Info & Class Prompts	Presenter(s)
Sep. 4	Introductions & Discussions: <ul style="list-style-type: none"> English Department Land Acknowledgment How Comics Work (handouts) 	Candida' sample presentation on Daigle article (N)	
Sep. 11	Gord Hill, <i>The 500 Years of Resistance Comic Book Indigenous Writes</i> (Parts I and III) Callison & Rifkind: http://jeunessejournal.ca/index.php/yptc/resources	What are some comics-specific techniques for redrawing Indigenous history?	1. Historical comics _____ 2. Hill's comics influences _____
Sep.18	<i>This Place: 150 Years Retold</i> Read the section on "Government Policy" at https://indigenousfoundations.arts.ubc.ca/government_policy/ <i>Summary of the Final Report of the TRC</i> : https://nctr.ca/assets/reports/Final%20Reports/Executive_Summary_English_Web.pdf	Come prepared to speak about a specific chapter that interests you (content & style) Article sign-up for Oct. 2	3. <i>The Indian Act</i> and Summary Report of the TRC (MA)
Sep. 25	Katherena Vermette, <i>A Girl Called Echo: Vol. 1 Pemmican Wars Vol. 2 Red River Resistance</i> Gabriel Dumont Institute, <i>Stories of our People</i> (R)	Compare/contrast the earlier GDI comics to Vermette's representation of Métis history	4. Vol. I _____ 5. Vol. II _____
Oct. 2	Field Work Daniel Heath Justice, <i>Why Indigenous Literatures Matter</i> . One of the articles by Neilsen, Noori, and Callison et al. or Sheyashe's Introduction (N)	Textual Analysis Due Why do Indigenous comics matter?	6. Justice, <i>WILM</i> _____ Second half of class = small group discussions of articles + reports
Oct.9	Michael Nicoll Yagulanaas, <i>Red: A Haida Manga</i> Articles by Harrison and Spiers (N)	Can the gutter be de-colonized?	7. Haida formline art (MA) _____ 8. Haida manga _____
Oct. 15-18	FALL READING WEEK – NO CLASSES		

Date	Reading Schedule <ul style="list-style-type: none"> complete readings before class subjects to change announced in class & posted to Nexus 	Other Info & Class Prompts	Presenter(s)
Oct. 23	6pm <i>Tour of When Raven Met Spider</i> (Gallery 1C03) 7pm 1BUW Event: Panel Discussion. Room TBA.	<i>This Place</i> Web Posts Due	Meet at Gallery 1C03
Oct. 30	Elizabeth LaPensée and Weshoyot Alvitre, eds. <i>Deer Woman</i> anthology <i>Reclaiming Power and Place: Final Report of the National Inquiry into Missing and Murdered Indigenous Women and Girls.</i> (N)	Major Project Proposal Due Consider how this anthology raises questions about gender & genre, violence & survival	9. <i>MMIWG2S</i> (MA) _____ 10. DW Chapter(s) tbd _____ 11. DW Chapter(s) tbd _____
Nov.6	Spillett and Donovan, <i>Surviving the City</i> David A. Robertson et al., <i>Will I See?</i> Eve Tuck, “Suspending Damage: A Letter to Communities” (N)	What is the role of the city in each of these graphic novels?	12. Spillett & Donovan _____ 13. Robertson et al. _____
Nov. 13	Lee Francis IV, <i>SixKiller</i> Jon Proudstar, <i>Tribal Force</i> Jay Odjick, <i>Kagagi</i> Bladow, “Framing Storytelling” (N)	How do these comics play with conventional comics genres?	14. Francis _____ 15. Proudstar _____ 16. Odjick _____
Nov. 20	Cole Pauls, <i>Dakwākāda Warriors</i> Lou Cornum, “The Space NDNs Star Map” (N) Lindsay Nixon, “Visual Cultures of Indigenous Futurism” (N)	Major Projects Roundtable (informal)	17. Indigenous language revival _____ 18. Indigenous Futurisms (MA) _____
Nov. 27	Individual meetings in the classroom to rehearse Nov. 29th presentations and/or discuss major projects	Sign up at http://candidarifkind.youcanbookme.com	
Nov. 29	1BUW Symposium 9:30-3:00pm Room TBA	Major Projects Due Dec. 5th	Final Reflection & Self-Assessment Due Dec. 17th