Instructor: Sarah Henzi  
Schedule: Thursdays 16:00-19:00 (September 6 to December 6)  
Room: Pavillon Lionel-Groulx, C-8076

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DESCRIPTIF DU COURS
Expressions textuelles diverses, rapport entre la tradition orale et l'écrit, résurgence culturelle contemporaine, décolonisation, genre et sexualité, méthodes de lecture et de critique alternatives aux modèles eurocentriques. Cours en anglais.

COURSE DESCRIPTION
The literatures of Indigenous North America have a long and rich history; they encompass a wide range of genres and media, from birch bark scrolls, petroglyphs, earth mounds, songs and memorial petitions, to treaties, letters, autobiographies, poems, stories, novels, comic books, plays, and other textual and performance materials. Each of these interventions is witness to the extensive artistic and literary productions taking place in the multidisciplinary field of Indigenous Studies and, as noted by Cherokee scholar Daniel Heath Justice, roots the study of the literary within the social, historical, political and intellectual contexts of their source communities. In this course, we will examine how literature enables us to better understand the political, historical, and social issues that Indigenous peoples contend with and contextualize, and how these concerns, in turn, inform literary and artistic creations. Additionally, we will explore how, more recently, these literary productions have informed film production and popular culture.

REQUIRED TEXTS (available at the Bookstore or at the Library)
Daniel Heath Justice, Why Indigenous Literatures Matter, Wilfrid Laurier UP, 2018  
Maria Campbell, Halfbreed, U of Nebraska Press, 1982 [1973]  
Eden Robinson, Monkey Beach, Vintage Canada, 2000  
Cherie Dimaline, The Marrow Thieves, Dancing Cat Books, 2017

*Additional readings will be required on a weekly basis. These will be made available online through STUDIUM. It is important that you read these in conjunction with the required novels.