ENGL 821 - Studies in Manuscript, Print and Media Culture (4)

The Archive in Theory and Practise

**Instructor:**

Michelle Levy

**Email**:

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**Office Hours:**

Thursday 11-12 and by appointment

**Zoom Office Hours Link:**

<https://sfu.zoom.us/j/8727581856>

**Google Folder:**

<https://drive.google.com/drive/folders/1m1zsKbd_RrDDhNVh1eMlFlYmYSfQOH8q?usp=share_link>

This course examines the literary archive, as a site that both consolidates power and establishes cultural value, and as one of discovery and possibility. This course will begin with an overview of basic archival theory, as we consider conceptions of the archive as set out by Derrida and Foucault, before moving on to more recent engagements—theoretical, critical, and creative. We will also consider the history of the formation and structuring of archival collections, and address questions of access, both through physical experiences in the archive and as archives are remediated in catalogues, finding aids, and digital collections. We will attend to items in manuscript and various print forms as well as digital archives and other artifacts, to ask how we assess and work with them. The course structure will alternate between seminar-style discussion and hands-on exploration of archival material, and we will meet with librarians, archivists and scholars who shape new forms of archival knowledge.

Our readings and archival experiences will be structured into three units, as we consider recent attempts to broaden access to hidden or neglected documents, to recover archives of marginalized groups, and to creatively reconstruct or interpret the gaps in archives. Most of our examples will be drawn from the long eighteenth century, though in assignments students are encouraged to select objects or figures of interest to study in the archive.

In the first unit will read scholarship that investigates the archive from feminist perspectives. We will ask about the relation between the archive and the canon; the recovery of women writers; the use of manuscript sources in women’s literary history: the invisibility of women in the archive and archival description; the archive and the presumed gender neutrality of book history and bibliography; intersectionality and the archive; activism and the archive. We will read selections from a range of scholars including Margaret J. M. Ezell, Kate Eichhorn, Aleida Assmann, Linda Morra, Lauren M. Rosenblum, Martha Nell Smith, Marta Werner, and, in thinking about the archive as a form of data, Lauren Klein and Catherine D’Ignazio.

The second unit will consider the question of sexuality and the archive. Particular attention will be focused on how the archive has been used to reread the long eighteenth century in terms of queer and trans history, with particular focus on recent scholarship on queer women, including Anne Lister (1791-1840); the “Ladies of Llangollen” (Eleanor Butler (1739–1829) and Sarah Ponsonby (1755–1831), and Anne Seymour Damer (1748 –1828), and transgender figures including Charlotte Charke (1713-1760) and the Chevalier D’Éon (1728-1810). Some of the issues to be addressed include the interpretation of silences in the archive and the absence of queer-specific archives for this period; the ethics of revelations of sexual identity; the influence of state and self-censorship; Ann Cvetkovich’s and Diana Taylor’s writing on the archive will ground this unit, supplemented with scholarship on specific historical figures by Katherine Binhammer, Fiona Brideoake, Ula Klein, and Chris Roulson.

The third unit will explore the archive and race, particularly in relation to slavery and abolition in the Atlantic world. We will read scholarship and reflective essays by Saidiya Hartman, Marisa J. Fuentes, Imtiaz H. Habib, Wendy W. Walters, as well as selections from the *Digital Black Atlantic* (ed. Kelly Baker Josephs and Roopika Risam) and the “Of Note” section on “Slavery and the Archive” in *English Language Notes* (April 2021). We will take inspiration from this cluster of essays, which both “confront the failure of the archive to shed light on the actual lives of the enslaved—their feelings, thoughts, aspirations, and achievements” and offer “the beginnings of alternative approaches to this nonarchival archive” (Nan Goodman, 59 (1): 218). We will compliment these approaches by reading Honorée Fanonne Jeffers’s award-winning, *The Age of Phillis*.

Course Requirements:

* Regular Attendance and Participation, including reading reports (number will depend on clas enrolment): 20%
* Archival object/item and/or collection report (from an archive/collection outside of SFU): 20%
* Contribution to Group Project (students will work independently or in teams on an item from SFU’s SCRB or Archives): 20%
* Final Project (includes Project pitch session): 40%

Course Assignments:

**Regular Attendance and Participation: 10%**

* + It is my expectation that you will attend all classes; if you have to miss a class due to a planned absence please let me know as soon as possible. If you have an unexpected absence due to illness, please try to let me know at least the day before the scheduled meeting.
  + Beyond attendance, I expect you will have done the assigned readings and be prepared to discuss them. There may be some weeks in which I ask everyone to complete another task, such as read about an archive or find a relevant database. In these cases you will be asked to report on your findings in our next class meeting.

**Reports: Physical Archive (10%); Archival Object (10%) and Digital Archive (10%)**

* + There are no fixed deadlines for these three assignments but I expect they will **all be submitted no later than June 15**. This deadline is set so that everyone has the last month to work on the final two projects. Each report should be around 1000 words.

**Physical Archive or Collection Report:**

* Find an archive/collection that interests you. It can be an archive we are visiting but it need not be. If you choose a very large archive or special collections, you should narrow this assignment to a particular collection. Ideally, you will select an archive/collection of interest to you and one that you may wish to work on.
* Your report should contain the following information:
  + *Summary/Outline:* a brief description of the archive/collection, including its major holdings and any principles governing its collections.
  + *History:* a brief account of the archives’ /collections’ history
  + *Organizational principles:* a brief summary of how the archive /collection is organized.
  + *Identifying materials:* what kind of finding aids or online databases are available for the archive/collection? Are materials digitized or do you have to visit on site?
  + *Interest:* what materials intrigue you in this archive/collection, and why?
  + *Missing:* what might be missing from this archive/collection that you would like to access?
  + *Research:* how can you see using this archive for research purposes?
  + *Challenges:* what might some of the challenges be in using the archive/collection?
  + *Preparation:* how would you prepare to use the archive/collection?

**Archival Object Report:**

* Identify an object you would like to learn more about. It can be an object in any of the archives/libraries we are visiting, or can be sourced elsewhere. It can be a manuscript, printed material, or an object of some kind. Ideally, you will describe a physical object.
  + *Describe:* a brief description of the object. Be as precise as possible including measurements. Please include a few photos or drawings (if photography is not possible).
  + *History:* a brief account of the history of the object.
  + *Provenance:* how did the object come into the collection? Has the object changed since it was first made? Has the object been subject to any conservation measures?
  + *Object’s relation to the larger Collection:* what is the connection of the object to the wider collection?
  + *Reproduction:* has the object been reproduced? If it has been digitized what is lost or gained through the digitization?
  + *Significance:* what is the significance of the object?
  + *Missing information:* is there information about the object that is missing? How might you go about filling these gaps?
  + *Ethics:* does the collection of the object, or its study, present any ethical concerns? If so, what are they and how might you address them.
  + *Research:* how can you see using this object for research purposes?

**Digital Archive/Collection report: 10%**

* + Find a digital archive/collection that interests you. If it is very large you should narrow this assignment to a particular digital collection. Ideally, you will select a digital archive/collection of interest to you and one that you may wish to work on.
  + Your report should contain the following information:
    - *Summary/Outline:* a brief description of the digital archive/collection, including its major holdings and any principles governing its collections.
    - *History:* a brief account of the digital archives’ /collections’ history
    - *Organizational principles:* a brief summary of how the digital archive /collection is organized.
    - *Identifying materials:* what kind of documentation is available for the digital archive/collection? How helpful is it for navigation? For understanding how the digital archive has been assembled?
    - *Interest:* what materials intrigue you in this digital archive/collection, and why?
    - *Missing:* what might be missing from this digital archive/collection that you would like to access?
    - *Research:* how can you see using this digital archive for research purposes?
    - *Challenges:* what might some of the challenges be in using the digital archive/collection? Do you feel you could work exclusively with the digital materials or do you think you would need to access materials in person?

**Contribution to Group Project (students will work independently on an item selected from SFU’s SCRB or SFU Archives): 20%**

* **Deadline: June 29th**
* For this project, the group will decide if they want to work together on a single object or collection, or work independently. For example, you might decide to work together to describe a single object (a manuscript, or an audio cassette, or a rare book). You will draw upon the questions in the above assignments, and use them to develop a fully realized description and analysis of the object. Alternatively, everyone may wish to select different objects to study, or you can work together in smaller pairings or groups. The key will be to scale your output depending on who is involved.
* The project can be traditional, such as a written description (if done in writing, contributions will be around 2000 words per student); more public facing, a podcast or video, an exhibit or a walking tour, in physical or digital form; or even more experimental and creative, taking inspiration from some of the creative responses to archives we will be reading. I encourage you to take risks and try something new!
* Either way, the project should be animated by your understanding of the object and its significance. What makes the object unique and worth our attention? What story does it tell and why do we need to hear (or read about) that story?

**Final Project (includes Project Pitch session): 40%**

* + One-on-one consultation: **June 22** (during class meeting time, we will finish seminar an hour early)
  + Project Pitch Session: **July 6** (during class meeting time, to the group; present a 3 minute pitch)
  + In-progress Presentations: **July 13** (during class meeting time, to the group; ask questions and present your work plan)
  + Projects Due: **July 31**
* I am hoping that this course will expose you to a lot of collections and objects that interest you. For this project, you can pick something that falls within your area of study, or pick something further afield. As with the group project, you are encouraged to experiment and try something new; projects can also be done in pairs, groups, or individually. Ideally, you will select an archive, collection or object that you have not already worked on.
* The expectation is that you will use the readings we have done about the theory and practice of the archive and integrate that scholarship into your assignment.
* As with the group assignment, this can be done as a traditional research paper (with an archival research focus), or it can take on other forms as suggested above. Even if written, the essay can be in the form of a personal essay, integrating creative elements (Hartman and Jeffers provide excellent examples).
* I will work closely with you through the various stages (see above) to ensure that you have scoped your project and are supported to complete it successfully.

**All projects due by August 7.**

Course Meeting Dates:

Tuesdays:

May 9; May 30; June 6; July 4 (off-campus) (various times, see schedule below)

Thursdays:

May 18, 25, 30; June 1, 8, 15, 22, 29; July 6, 13 (AQ 6092, SCRB, or SFU Archives, see schedule below)

Course Schedule:

**MAY**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Mon** | **Tue** | **Wed** | **Thu** | **Fri** | **Sat** | **Sun** |
| **1** | **2** | **3** | **4** | **5** | **6** | **7** |
| **8** | **9**  **Vancouver Museum 3–8:00 pm (1)** | **10** | **11**  **No Class** | **12** | **13** | **14** |
| **15** | **16** | **17** | **18**  **SFU SCRB**  **12:30–4:20 pm (2)** | **19** | **20** | **21** |
| **22** | **23**  **10 am - 2 pm**  **Vancouver Holocaust Education Centre (3)** | **24** | **25**  **SFU SCRB**  **12:30–4:20 pm**  **(4)** | **26** | **27** | **28** |
| **29** | **30** | **31** |  |  |  |  |

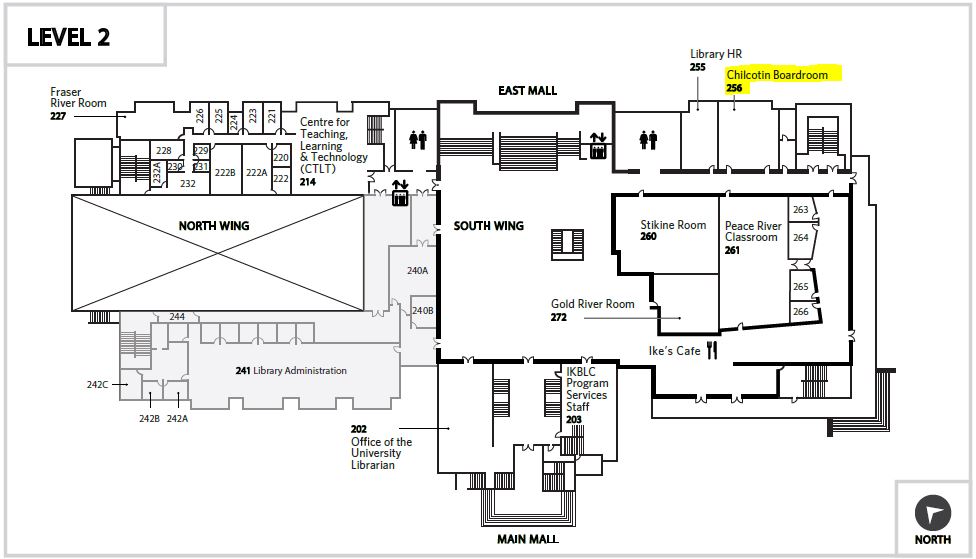
**JUNE**

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| --- | --- | --- | --- | --- | --- | --- |
| **Mon** | **Tue** | **Wed** | **Thu** | **Fri** | **Sat** | **Sun** |
|  |  |  | **1**  **~~AQ 6093~~**  **~~10:30–2:20 pm~~** | **2** | **3** | **4** |
| **5** | **6**  **UBC**  **10:00–noon Chilcotin, Irving K. Barber\* see map below**  **noon-2 Buchanan Tower (5)** | **7** | **8**  **AQ 6093**  **12:30–4:20 pm (6)** | **9** | **10** | **11** |
| **12** | **13** | **14** | **15**  **SFU Archives**  **12:30–2:30 pm**  **AQ6093**  **2:30–4:20 (7)** | **16** | **17** | **18** |
| **19** | **20** | **21** | **22**  **AQ 6093**  **12:30–4:20 pm (8)** | **23** | **24** | **25** |
| **26** | **27** | **28** | **29**  **AQ 6093**  **12:30–4:20 pm (9)** | **30** |  |  |

**JULY**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Mon** | **Tue** | **Wed** | **Thu** | **Fri** | **Sat** | **Sun** |
|  |  |  |  |  | **1** | **2** |
| **3** | **4**  **UBC Indian Residential School Centre**  **10 am - 2 pm (10)** | **5** | **6**  **SFU SCRB**  **12:30–4:20 pm (11)** | **7** | **8** | **9** |
| **10** | **11** | **12** | **13**  **SFU SCRB**  **12:30–4:20 pm**  **(12)** | **14** | **15** | **16** |
| **17** | **18** | **19** | **20** | **21** | **22** | **23** |
| **24** | **25** | **26** | **27**  **Tentative Date/ Location TBD**  **12:30–4:20 pm**  **(13)** | **28** | **29** | **30** |
| **31** |  |  |  |  |  |  |

**Chilcotin, Irving K. Barber**

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**Course Description:**

This course examines the literary archive, as a site that both consolidates power and establishes cultural value, and as one of discovery and possibility. In this course, we will examine both practical and theoretical considerations relating to archives, both contemporary and historical, surveying the theoretical, critical, and creative responses to the archive. As part of these considerations, we will consider the formation and structuring of archival collections, and address questions of access, both through physical experiences in the archive and as archives are remediated in catalogues, finding aids, and digital collections. We will attend to items in manuscript and various print forms as audio and possibly video, as well as digital archives and other artifacts, to ask how we assess and work with them. The course structure will alternate between seminar-style discussion and hands-on exploration of archival material, and we will meet with librarians, archivists and scholars who shape new forms of archival knowledge, both at SFU (Special Collections and Rare Books and SFU Archives) and and at other local Special Collections archives, selected from the following: UBC Special Collections, the Indian Residential School History and Dialogue Centre, the Vancouver Holocaust Education Centre, Vancouver Archives/Museum of Vancouver.

The course will take as it its main focus the intersectional archive, as we focus primarily on writing by women from diverse backgrounds over space and time. As such, the readings and archival experiences will be structured into four units, as we consider recent attempts to broaden access to hidden or neglected documents, to recover archives of marginalized groups, and to creatively reconstruct or interpret the gaps in archives. Our examples will be both historical and contemporary, allowing students to select objects or materials of interest to study in the archive.

In the first unit, we will read scholarship that investigates the archive from feminist perspectives with attention to historical archives of women and children. We will ask about the relation between the archive and the canon; the recovery of women writers; the use of manuscript sources in women’s and children’s history: the invisibility of women in the archive and archival description; as well as feminist activism in and about the archive.

The second unit will consider sexuality and the archive. Particular attention will be focused on how the archive has been used to reread the long eighteenth century in terms of queer and trans history, with particular attention to queer women, including Anne Lister (1791–1840); the “Ladies of Llangollen” (Eleanor Butler (1739–1829) and Sarah Ponsonby (1755–1831), Anne Seymour Damer (1748–1828), and transgender figures including Charlotte Charke (1713–1760) and the Chevalier D’Éon (1728–1810). Some of the issues to be addressed include the interpretation of silences in the archive and the absence of queer-specific archives for this period; the ethics of revelations of sexual identity; the influence of state and self-censorship.

The third unit will explore the archive and race, particularly in relation to slavery and its legacy in the Atlantic world. We will read scholarship and reflective essays, and take inspiration from the cluster of essays in “Slavery and the Archive” (*English Language Notes* April 2021), which, along with a great deal of recent scholarship, both “confront the failure of the archive to shed light on the actual lives of the enslaved—their feelings, thoughts, aspirations, and achievements” and offer “the beginnings of alternative approaches to this nonarchival archive” (Nan Goodman, 59 (1): 218). We will deepen our understanding of how writers have grappled with this history by reading Zora Neal Hurston’s ethnographic account of the last person to be kidnapped and sold into slavery, fifty years after the abolition of the slave trade, *Barracoon: The Story of the Last “Black Cargo*. and Honorée Fanonne Jeffers’s award-winning retelling of Phillis Wheatley Peters’s life, in *The Age of Phillis*..

The fourth unit will consider Indigeneity and the archive. We will read the poetry of the earliest known Indigenous woman writer in North America, Jane Johnston Schoolcraft, and explore the nature of her manuscript materials held at the Library of Congress; we will also be reading the new edition of E. Pauline Johnson’s *Legends of Vancouver,* retitled by its editor Alix Shield as *Legends of the Capilano*, to reclaim the contributions of Joe and Mary Capilano. Finally, we will explore sensitive issues around the archive as it relates to the history of residential schools in Canada.

**Course Materials:**

Hurston, Zora Neale. *Barracoon: The Story of the Last “Black Cargo*..” Edited by Deborah G. Plant. New York: Amistad Press, 2018.

Jeffers, Honorée Fanonne. *The Age of Phillis*.. Middletown, CT: Wesleyan University Press, 2020.

Johnson, E. Pauline, and Joe and Mary Capilano. *Legends of the Capilano*. Edited by Alix Shield. Winnipeg: University of Manitoba Press, 2023. This book can be purchased at (<https://uofmpress.ca/books/detail/legends-of-the-capilano>) or at the book launch on May 9th.

All other materials will be available through downloads, open-source materials, and the library website. See the Course Bibliography for links to the readings.

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| **Session #1**  (May 9)  Museum of Vancouver  1100 Chestnut St  Please arrive at 3 pm. We have a tour booked for 3:30 pm with Sharon Fortney, Curator of Indigenous Collections and Engagement, who will be showing us some of the Johnson artifacts in the collection.  Alix Shield’s book launch 6:00 pm; earlier visit to Museum of Vancouver TBD | **Orientation/Introduction**  Morra, Linda M. “Moving Archives: The Affective Economies and Potentialities of Literary Archival Materials.”  Morra, Linda M., and Jessica Shagerl. “No Archive is Neutral.”  Johnson, E. Pauline, and Joe and Mary Capilano. *Legends of the Capilano*. [if you get the book before we meet, please read the introduction]  Quirk, Linda. “Labour of Love: *Legends of Vancouver* and the Unique Publishing Enterprise that Wrote E. Pauline Johnson into Canadian Literary History.” (see July 6 folder) |
| (May 11) | No class |
| **Session #2**  (May 18)  SFU SCRB | **Unit 1: Women’s Manuscripts in/and the Archive**  Assman, Aleida. “Canon in the Archive.”  Ezell, Margaret J. M. “Invisible Books.”  Rosenblum, Lauren M. “Beyond Recovery: Towards a New Feminist Methodology of the Archive.”  Werner, Marta L. “Reportless Places: Facing the Modern manuscript.”  Levy, Michelle, and Betty Schellenberg. “Introduction,” “Chapter 1: Manuscript Culture and Social Authorship,” and “Coda”  Further reading:  Lynch, Deidre. “Paper Slips: Album, Archiving, Accident.”  Manuscripts to be examined:  [Tarleton](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21402662910003611), Maryland, [Wyatt](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21401355360003611)  Rare books:  Baillie/Damer, [*Epilogue to the theatrical representation at Strawberry Hill*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21187197810003611) (180?)  Burney, [*Cecilia*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21163200580003611) (1782)  Burney, [*Camilla*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21146972490003611) (1796)  Fox, [*Elegant Extracts*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21146972490003611) (1790)  Williams, [*Tour in Switzerland*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21153596140003611) (1798)  Murray, [*Companion and Useful Guide*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21153596140003611)(1799)  Baillie, [*Series of Plays*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21187197100003611)  (1806)  Baillie, [*Metrical Legends*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21187196370003611)(1821)  Baillie, [*Collection of Poems*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21187196370003611) (1823)  Wordsworth, [*A Guide through the District of the Lakes*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21153596140003611) (1835)  Baillie, [*Dramas*](https://sfu-primo.hosted.exlibrisgroup.com/permalink/f/usv8m3/01SFUL_ALMA21181022000003611)(1835) |
| **Session #3**  (May 23)  Vancouver Holocaust Education Centre  50-950 West 41st Avenue  10 am - 1:50 pm | **Unit 1: Women and Children in Holocaust Archives**  Creet,Julia. “Locking up Letters.”  Hartman, Geoffrey H., and Jennifer Ballengee. “Witnessing Video Testimony: An Interview with Geoffrey Hartman.”  Pinchevski, Amit. “The Audiovisual Unconscious: Media and Trauma in the Video Archive for Holocaust Testimonies.”  “Let Them Speak”  <https://lts.fortunoff.library.yale.edu>  [Gender and Sexuality in the Holocaust](https://perspectives.ushmm.org/collection/gender-sexuality-and-the-holocaust)  [Holocaust Diaries](https://perspectives.ushmm.org/collection/holocaust-diaries) |
| **Session #4**  (May 25)  SFU SCRB  12-3:50 pm | **Unit 1: Feminism and the Archive**  Bociurkiw, Marusya. “Big Affect: The Ephemeral Archive of Second-Wave Feminist Video Collectives in Canada.”  Beverley, Andrea. “Traces of a Feminist Literary Event *Women and words, 1983*.”  MacEachern, Jessi. “The Material of Palinodic time: Sounding the Voice of Lisa Robertson's Archival Poetics.”  Listen to at least two (2) of the following (transcripts are also available):  Collis, Stephen, host. “‘starry and full of glory’: Phyllis Webb, in Memoriam.” <https://spokenweb.ca/podcast/episodes/starry-and-full-of-glory-phyllis-webb-in-memoriam/>  McLeod, Katherine, host. “ShortCuts Live! Talking with Sarah Cipes about Feminist Audio Editing.” <https://spokenweb.ca/podcast/episodes/shortcuts-live-talking-with-sarah-cipes-about-feminist-audio-editing/>  Moffatt, Kate, and Michelle Levy, hosts. “Revisiting Feminist Noise, Silence, and Refusal.” <https://spokenweb.ca/podcast/episodes/revisiting-feminist-noise-silence-and-refusal/>  Moffatt, Kate, Michelle Levy, and Kandice Sharren, hosts. “Mavis Gallant reads ‘Grippes and Poche’ at SFU.” <https://spokenweb.ca/podcast/episodes/mavis-gallant-reads-grippes-and-poche-at-sfu/>  Moffatt, Kate, Michelle Levy, and Kandice Sharren, hosts. “Mavis Gallant, Part 2: The ‘Paratexts’ of “Grippes and Poche” at SFU.” <https://spokenweb.ca/podcast/episodes/mavis-gallant-part-2/>  Moffatt, Kate, and Kandice Sharren, hosts. “‘The archive is messy and so are we’: Decoding the Women and Words Collection.” <https://spokenweb.ca/podcast/episodes/the-archive-is-messy-and-so-are-we-decoding-the-women-and-words-collection/>  Polyck-O’Neill, Julia, host. “Lisa Robertson and the Feminist Archive.” <https://spokenweb.ca/podcast/episodes/lisa-robertson-and-the-feminist-archive/> Hannah McGregor, “The Voice Is Intact: Finding Gwendolyn MacEwen in the Archive” <https://spokenweb.ca/podcast/episodes/the-voice-is-intact-finding-gwendolyn-macewen-in-the-archive/> |
| **Session #5**  ~~(June 1)~~  ~~AQ 6093~~  ~~\*note earlier meeting time\*~~  ~~10:30–2:20 pm~~  June 6, noon - 2.  Please read two of the primary source links and one of the articles (secondary reading). | **Unit 2: Gender and Sexuality and the Archive**  Primary Readings:  Anne Lister (1791–1840)  <https://www.annelister.co.uk>  Eleanor Butler (1739–1829) and Sarah Ponsonby (1755–1831) (“Romantic Friendships”)  <https://olem.omeka.net/exhibits/show/lady-eleanor-butler>  Anne Seymour Damer (1748–1828)  <https://olem.omeka.net/exhibits/show/hon-anne-seymour-damer>  Charlotte Charke (1713–1760) and Chevalier D’Éon (1728–1810)  <https://womensprinthistoryproject.com/blog/post/78>  Secondary Reading:  Brideoake, Fiona. “Ch. 2 “Engendering the Ladies” and “Ch. 3. Becoming the Ladies of Llangollen.”  Klein, Ula Lukszo. “Eighteenth-Century Female Cross Dressers and their Beards.”  Roulson, Chris. “Interpreting the Thin Archive: Anne Lister, Eliza Raine, and Telling School Tales.”  Valladares, Susan. “An Introduction to the Literary Person[s]of Anne Lister and the Ladies of Llangollen.” |
| **Session #5**  (June 6)  UBC (Room TBD)  UBC Queer Collections Project / UBC Women’s History  Guest Speaker: Greg Mackie, UBC | **Unit 2: Gender and Sexuality and the Archive**  Eichhorn, Kate. “Reassessing the Archive in Queer Theory.”  Cowan, T.L., and Jasmine Rault. “Onlining Queer Acts: Digital Research Ethics and Caring for Risky Archives.”  Cvetkovich, Ann. “In the Archive of Lesbian Feeling.” |
| **Session #6**  (June 8)  AQ 6093 | **Unit 3: Race and the Archive**  Fuentes, Marisa J. “Introduction,” “Ch. 1: Jane: Fugitivity, Space, and Structures of Control in Bridgetown,” and “Epilogue.”  Habib, Imtiaz H. “Introduction: The Missing Black Subject.”  Sharpe, Christina. “The Ship The Trans\*Atlantic.” |
| **Session #7**  (June 15)  SFU Archives, Maggie Benston Centre 0400  (Tiara Cash, Melanie Harbattle, Mathew Lively)  [Julianna away] | **Unit 3: Race and the Archive**  Hurston, Zora Neale. *Barracoon: The Story of the Last “Black Cargo*.”  Durkin, Hannah. “Zora Neale Hurston’s visual and textual portrait of middle passage survivor Oluale Kossola/Cudjo Lewis.”  Genoways, Ted. “How copyright law hides work like Zora Neale Hurston’s new book from the public.”  Pick at least two items from this collection to listen to: “Collection Items.” Library of Congress. <https://www.loc.gov/collections/florida-folklife-from-the-works-progress-administration/?fa=contributor:hurston%2C+zora+neale>  “Zora Neale Hurston Fieldwork 1928 (RARE FOOTAGE).” <https://youtu.be/DK7Pt9UQQoE>.  “Lewis, Cudjo.” University of South Alabama, McCall Library. <https://digital.archives.alabama.gov/digital/collection/usa01/id/80>.  images available:  <https://www.newyorker.com/magazine/2018/05/14/zora-neale-hurstons-story-of-a-former-slave-finally-comes-to-print>  Further reading: |
| **Session #8**  (June 22)  SFU Archives, Maggie Benston Centre 0400  + AQ 6093 | **Unit 3: Race and the Archive**  Jeffers, Honorée Fanonne. *The Age of Phillis*.  Hartman, Saidiya. “The Dead Book” from *Lose your Mother: A Journey Along the Atlantic Slave Route.* New York: Farrar, Straus and Giroux.  Hartman, Saidiya. “Venus in Two Acts”  Gross, Ariela J. “Archives of the Dispossessed: Mourning, Memory, and Metahistory.”  Hunt-Kennedy, Stefanie. “Silence and Violence in the Archive of Slavery.”  Sherrard-Johnson, Cherene. “Ghostly Outlines.”  Fuentes, Marisa J. “Slavery’s Archive and the Matter of Black Atlantic Lives.”  Further Reading:  Hartman, Saidiya, “Prologue” from *Lose your Mother: A Journey Along the Atlantic Slave Route.* New York: Farrar, Straus and Giroux. Prologue on [*Google Books*](https://www.google.ca/books/edition/Lose_Your_Mother/u7fkZ5w6am4C?hl=en&gbpv=1&printsec=frontcover).  Sutherland, Tonia, and Zakiya Collier. “Introduction: The Promise and Possibility of Black Archival Practice.”  Walters, Wendy W. *Archives of the Black Atlantic: Reading Between Literature and History Digital Black Atlantic*. Edited by Kelly Baker Josephs and Roopika Risam. New York: Routledge, 2013. |
| **Session #9**  (June 29)  SFU SCRB | **Unit 4: Indigeneity and the Archive**  Schoolcraft, Jane Johnston. “To the Pine Tree,” “Lines written at Castle Island, Lake Superior,” “On the Doric Rock, Lake Superior,” “By an *Ojibwa* Female Pen,” Pensive Hours,” “Sweet Willy,” “Lines Written under severe Pain and Sickness,” “On leaving my children John and Jane at School, in the Atlantic states, and preparing to return to the Interior.”  Holmes, Anne. “‘She Could Look Into the Heavens’: Ojibwe Poet Jane Johnston Schoolcraft.”  Cavalier, Christine R. “Jane Johnston Schoolcraft’s Sentimental Lessons: Native Literary Collaboration and Resistance.”  Papers of Henry Rowe Schoolcraft, Library of Congress, [Indigenous Peoples: North America Database](https://databases.lib.sfu.ca/record/61245133110003610/Indigenous-Peoples:-North-America)  Further reading:  “Living Nations, Living Words.” Library of Congress Collections, <https://www.loc.gov/collections/living-nations-living-words/about-this-collection/?loclr=blogpoe>. |
| **Session #10**  (July 4)  UBC Indian Residential School History and Dialogue Centre  1985 Learners’ Walk | **Unit 4: Indigeneity and the Archive**  Milloy, John S. “The Tuition of Thomas Moore,” and “‘A National Crime’: Building and Managing the System, 1879–1946.”  Younging, Gregory. “Ch. 1: Why an Indigenous Style Guide?” “Ch. 2: A History of the Portrayal of Indigenous Peoples in Literature,” and “Ch. 5: Culturally Appropriate Publishing Practices for Indigenous Authors and Content.” Available [online](https://sfu-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?vid=SFUL&search_scope=default_scope&tab=default_tab&query=any,contains,Elements%20of%20Indigenous%20Style%20:%20A%20Guide%20for%20Writing%20By%20and%20About%20Indigenous%20Peoples&mfacet=rtype,include,book_chapters,1&mfacet=rtype,include,books,1&docid=dedupmrg550524467&context=L&adaptor=Local%20Search%20Engine) only. |
| **Session #11**  (July 6)  SFU SCRB  Class Visitor: Alix Shield (TBD) | **Unit 4: Indigeneity and the Archive**  Johnson, E. Pauline, and Joe and Mary Capilano. *Legends of the Capilano*. (please read Intro + 77-116; 163-175  Quirk, Linda. “Labour of Love: *Legends of Vancouver* and the Unique Publishing Enterprise that Wrote E. Pauline Johnson into Canadian Literary History.”  Morra, Linda M. “The Archive of Embodiment: Pauline Johnson’s ‘A Cry from an Indian Wife.’” |
| **Session #12**  (July 13)  SFU SCRB | **Unit 4: Indigeneity and the Archive**  Colonial / Decolonial Archives  Reder, Deanna, and Alix Shield. “‘I Write This for All of You’ Recovering the Unpublished RCMP ‘Incident’ in Maria Campbell’s Halfbreed.”  Lee Maracle, “Goodby Snauq”  Megan Peiser, “We Have Always Been Here”  Eugenia Zurofski, “[This Ship We’re In](https://the-rambling.com/2020/08/07/issue9-zuroski/)” |
| **Session #13**  (July 27)  Meeting off campus TBD | **Futures of the Archive**  Presentations of Final Projects (in progress) |

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