

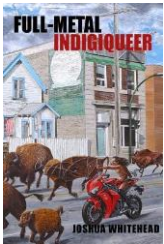
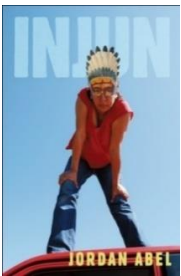
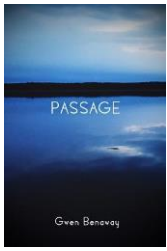


This document was curated by [Matthew Michaud](#) at Capilano University. Please contact him regarding inquiries and assistance concerning Indigenizing your curriculum.

Poetry

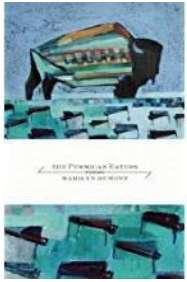
	<p><i>Burning in This Midnight Dream</i> by Louise Bernice-Halfe, 2016</p> <p>“Many (of the poems) were written in response to the grim tide of emotions, memories, dreams and nightmares that arose in her as the Truth and Reconciliation process unfolded. With fearlessly wrought verse, Halfe describes how the experience of the residential schools continues to haunt those who survive, and how the effects pass like a virus from one generation to the next.” (Coteau Books)</p> <p>Louise Bernice-Halfe is an award-winning poet who was born in Two Hills, Alberta, and was raised on the Saddle Lake Reserve. She currently works with Elders in an organized called <i>Opikinawasowin</i>.</p>
	<p><i>Calling Down the Sky</i> by Rosanna Deerchild, 2015</p> <p>“<i>Calling Down the Sky</i> is a poetry collection that describes deep personal experiences and post generational effects of the Canadian Aboriginal Residential School confinements in the 1950s when thousands of First Nations, Métis, and Inuit children were placed in these schools against their parents' wishes.” (Strong Nations)</p> <p>Rosanna Deerchild is a Cree author, and is the host of "Unreserved" on CBC Radio One. She lives in South Indian Lake, Manitoba.</p>
	<p><i>Full-metal Indigiqueer: Poems</i> by Joshua Whitehead, 2017</p> <p>“This poetry collection focuses on a hybridized Indigiqueer Trickster character named Zoa who brings together the organic (the protozoan) and the technologic (the binaric) in order to re-beautify and remember queer Indigeneity.” (Joshua Whitehead)</p> <p>Joshua Whitehead is an Oji-Cree, Two-Spirit member of the Peguis First Nation.</p>
	<p><i>Injun</i> by Jordan Abel, 2016</p> <p>“<i>Injun</i> is a long poem about racism and the representation of Indigenous peoples. Composed of text found in western novels published between 1840 and 1950 – the heyday of pulp publishing and a period of unfettered colonialism in North America – <i>Injun</i> then uses erasure, pastiche, and a focused poetics to create a visually striking response to the western genre.” (Talonbooks)</p> <p>Jordan Abel, Nisga’a, writing focuses on the representation of Indigenous Peoples in anthropology and pop culture.</p>



Passage by Gwen Benaway, 2016

“***Passage*** examines what it means to experience violence and speaks to the burden of survival. Traveling to Northern Ontario and across the Great Lakes, *Passage* is a poetic voyage through divorce, family violence, legacy of colonization, and the affirmation of a new sexuality and gender. Previously published as a man, *Passage* is the poet's first collection written as a transwoman.” (Kegedonce Press)

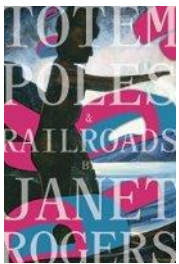
Gwen Benaway is a bisexual feminist trans girl of Anishinaabe and Métis descent.



The Pemmican Eaters by Marilyn Dumont, 2015

“***The Pemmican Eaters*** combines free verse and metered poems to recreate a palpable sense of the Riel Resistance period and evoke the geographical, linguistic/cultural, and political situation of Batoche during this time through the eyes of those who experienced the battles” (ECW Press)

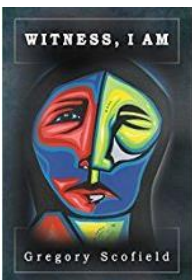
Marilyn Dumont has been the writer-in-residence at five Canadian universities and the Edmonton Public Library as well as an advisor in the Aboriginal Emerging Writers Program at the Banff Centre.



Totem Poles & Railroads by Janet Rogers, 2016

“***Totem Poles & Railroads*** succinctly defines the 500-year-old relationship between Indigenous nations and the corporation of Canada. In this, her fifth poetry collection, Janet Rogers expands on that definition with a playful, culturally powerful and, at times, experimental voice. Placing poetry at the centre of our current post-residential school/present-day reconciliation reality, Rogers' poems are expansive and intimate, challenging, thought-provoking and always personal.” (ARP Books)

Janet Rogers is a Mohawk/Tuscarora writer, performance and media poet and radio host/producer.



Witness, I am by Gregory Scofield, 2016

“***Witness, I am*** is divided into three sections: “Dangerous Sound” contains contemporary themed poems about identity and belonging; “Muskrat Woman” is a breathtaking epic poem that considers the issue of missing and murdered Indigenous women through the reimagining of a sacred Cree creation story; “Ghost Dance” is an autobiographical tapestry.” (Nightwood Editions)

Gregory Scofield is Red River Metis of Cree, Scottish, and European descent.