

Carleton University
(Full) Summer 2016
Department of English

ENGL 2802A: *Canadian Literatures*

Tuesdays and Thursdays / 6:00 – 9:00 p.m.

Location: *TBA*

Instructors:

May – June: Tad Lemieux; July – August: Shaun Stevenson

Email: tad.lemieux@carleton.ca & shaun.stevenson@carleton.ca

Office: 1920 Dunton Tower

Office Hours: *TBA*

Course Description: Taking the period from early imperial contact and exploration, to Confederation, the turn of the century when Canada's presence on the global stage began to be felt, through to the Great Wars, Modernism, Postmodernism and the present day, this course examines selected features of Canada's complex and diverse literary history in English. Our survey will interrogate the vibrancy of literary genre across time, comprising Canadian poetry and prose, fiction and nonfiction. In doing so, we will variously consider the literary, geographic, political, historical, racial, economic and social processes that have facilitated the contexts and content of authorship and text in Canada.

What do these literary forms tell us about "Canada," and what is set into motion by the interaction of this modifier with "literature"? What does Canadian literature tell "us" about the form of the nation and its citizens in the present day? What does a study of literature have to do with answering questions about nationhood, identity, community, and citizenship? Why does it matter? In attempting to answer these (and other) questions, we will remain committed to the complexities of audience and reception, genre, authorship, and the future of Canada. We will consider not only what it means to tell a story about Canada, who tells it, and how the story is told, laterally connected, and *distinct*, but who is meant to hear the story, and when.

Tentative Reading List (Subject to change):

Sugars, Cynthia and Laura Moss (eds). *Canadian Literature in English: Texts and Contexts Vol 1 & 2*

Nappaaluk, Mitiarjuk. *Sanaaq*.

Watson, Sheila. *The Double Hook*

Bock, Raymond, *Atavisms*

Vaughan, Brian K. (author) & Steve Skroce (artist). *We Stand On Guard*
(graphic novel - all 6 issues of collected mini series)

Methods of Assessment (subject to change):

May-June (Subject to change)

In-class assignments: 15%

Reading response x3: 15%

Term essay: 20%

July – August (Subject to change)

In-class assignments: 15%

Reading response x3: 15%

Term essay: 20%

TERM 1 (May - June)

Term Assignments: All assignments are to be submitted as **physical copies at the beginning of class** on the day in which they are due. Please do not submit any assignments via CULearn or email unless otherwise specified. Students should ensure that they save a copy of their assignments in the “unlikely” event that it is lost after they submit it. Students might also be asked to submit their assignments electronically, at the discretion of the professor.

In-class assignments (15%): You will participate in three in-class assignments that will, in part, help you achieve the learning objectives of this course: to analyze, comprehend, evaluate, and synthesize knowledge. These exercises will combine a thoughtful, engaged reflection on the readings for the week, with methods for reading, research, invention, and composition that will be useful to you across a broad field of study throughout your time at Carleton. Students will be emailed guiding questions or activities the night before class. These assignments cannot be made up and are premised on group discussion and sharing, so please be considerate of your colleagues and be present in class!

Reading responses (15%): Three reading responses throughout the term will ask you to engage in different reading and writing strategies, paying special consideration to questions of audience and authorship.

- 1. Critical response (5% - 500-750 words)**
- 2. Critical commentary (5%)**
- 3. Short comparative essay (5% - 750-1000 words)**

Final Take-Home Exam (20%): Drawing from **two or more** periods in the term’s survey of Canada’s literary history in English, students will be asked to write an 8-10 page argumentative essay. Topics will be distributed in class and will prompt students to work through the figures, tropes, challenges, contradictions, and lingering questions of the space we call Canada, its complex literary history, communities, and economies. Essays must demonstrate: 1) a considered and thorough reading of the primary texts under discussion; 2) the related, proximal, and key concepts, figures, narratives, and

tropes particular to these literatures; and 3) the articulation of a clear and critical engagement in attempt to answer, or complicate, the topic question.

Late marks & Extensions: If a student thinks that they will require an extension, they should notify the professor as far in advance as possible and bring any relevant documentation. Extensions are granted at the discretion of the professor. Late assignments may be handed in up to five days late with a penalty of **2% per day** (this includes the day on which they are due if they are submitted after class). Late assignments should be dropped off in the essay drop box outside the English Department Office on the 18th floor of Dunton Tower. Please do not place any assignments under my office door.

Week 1: Nation, Audience, Literature: ‘Where’ is Canada, ‘Who’ are We, and ‘Why’ Literature? (Part 1)

Class 1: Who Speaks?

Thomas D’Arcy McGee, “Protection for Canadian Literature,” *CLIE I*, 302-306
W.P.C “Our Literature Present and Prospective” (1848) in *The Search for English Canadian Literature*, 9-15.

Northrop Frye “Conclusion” *Literary History of Canada*

Fleming, Patricia et al. “Introduction” *History of the Book in Canada: Beginnings to 1840*, 3-13.

Class 2: What Is Spoken?

Brian Maracle “The First Words,” *CLIE I* 1-15

E. Pauline Johnson (Tekahionwake), “A Cry from an Indian Wife,” “Canadian Born,” *CLIE I* 395-401

Our first week will be organized around two major concerns: 1) how and why do we study a “national literature”?; and 2) what are the different tools that this study of a “national literature” can provide us to contextualize surrounding and proximal questions of nationhood, sovereignty, and community? The point of this class is to, on the one hand, challenge assertions of literature – who speaks, for whom, and to what end? what counts as literature? what counts as “Canadian”? – and, on the other hand, to introduce the questions of the nation that these early literatures are routinely making their appeals to. With what figures, forms, and audiences is the nation imagined? How is Canada bordered geographically, socially, culturally, racially, economically, temporally? And what does literature have to do with the nation and how we encounter national problems, and problems of the nation, in the present? How does the study of literature itself *make us* (authors, citizens, politics, community) beholden to the nation and the national project of imagining Canada? We will, in part, consider the importance of the “newness” of this place and its implications on, and for, the future, and how the future becomes a recurrent figure, horizon, and border for the imagining, telling, and making of Canada in its literary cultures. We start with these questions and follow their threads throughout.

Week 2: Travelogues between the 1500s and the 1800s: The New Economies, Literary Geographies, and the Histories of Canada

Class 3: Narratives of Encounter

Innis, Harold A. "The Beaver" (3-9) AND "Conclusion" (383-402) *The Fur Trade*
Jacques Cartier, from *The Voyages of Jacques Cartier*, *CLIE I*, 41-51
Samuel de Champlain, from *Voyages*, *CLIE I*, 51-56
Jean de Brébeuf, from *The Jesuit Relations*, *CLIE I*, 56-61
George Cartwright, from *Journal of Transactions and Events*, *CLIE I*, 63-70
Samuel Hearne, from *A Journey from Prince of Wales's Fort in Hudson's Bay to the Northern Ocean*, *CLIE I*, 70-81

Class 4: The Franklin Expedition and the Future of Canada

John Franklin, from *Narrative of a Journey to the Shores of the Polar Sea*, 1819-1822, *CLIE I*, 90-102
Inuit Testimony of the 1945 Franklin Expedition, *CLIE I*, 103-7
Inuit Testimony to Charles Francis Hall (1869) (to be circulated)
Anonymous, "Lady Franklin's Lament," *CLIE I*, 107-8
"Inuit Testimony Led Researchers to Franklin Shipwreck," Peter Varga, *Nunatsiaq* 12 Sept 2014 Online:
http://www.nunatsiaqonline.ca/stories/article/65674inuit_testimony_led_searchers_to_franklin_shipwreck/
"Stephen Harper and the Obsession with Franklin," Margo McDiarmid, *CBC* 03 Sept 2014 Online: <http://www.cbc.ca/news/politics/stephen-harper-and-the-obsession-with-franklin-1.2754180>
"Dispute Erupts Over Credit For Finding Franklin Flagship," Simon Houpt, *The Globe and Mail* 08 Jul 2015, Online: <http://www.theglobeandmail.com/news/national/journalist-accuses-toronto-star-of-suppressing-franklin-expedition-story/article25358228/>

Critical Commentary assignment (5% - due before class 6): In the second half of our class, students will be broken into three groups and asked to analyze, comment on, and interpret one of three contemporary news stories regarding the Franklin Expedition. We have two goals here: 1) To bring these contemporary issues into focus with the early period of Canadian literary history in our view - complicating, historicizing, and limiting present-day imaginations in light of our work; and 2) to variously consider how the literary history of Canada (its histories, communities, and authors) is writ into the nationalist project surrounding the Franklin expedition, Canada's claims to sovereignty, and the forms, figures, and tropes that define (and have defined) "Canada."

Jumping off from this exercise, you will draft a piece of writing that contributes to the various dimensions of the conversation surrounding the Franklin search in the public (a letter to the editor, an op-ed, a blog post, etc.) - thinking through how, why, and through what means the Franklin Expedition, and its search, has captured the imagination of millions of people, and what the literary history of Canada we've been exploring has to do with it (and how it helps us think about it). Guiding questions, potential sources, and writing strategies will be circulated before class.

The choice is yours to write for a national publication (Letter to the editor, or a slightly longer Op-Ed), a local, community, or university paper, a zine, or a blog. In writing this critical commentary, you will pay particular attention to the concerns of audience: Who is listening? What language best appeals to them? How much knowledge does the audience possess about this topic? What perceptions, biases, or preconceptions about this issue might the audience have? What key questions are you expected to address? Thinking about these questions, and trying to answer them, will help us articulate the contours and contexts of authorship and the literary economy around the question of “Canada.”

Week 3: Early Narratives of Settlement and Invasion: Making the Space and Time of “Canada”

Class 5: Invasion and Emigration, “Selling the Clock”

Benjamin West *The Death of General Wolfe*

https://upload.wikimedia.org/wikipedia/commons/4/4f/Benjamin_West_005.jpg

Oliver Goldsmith *The Rising Village*, CLIE I, 161-75

Thomas Chandler Haliburton from *The Clockmaker*, CLIE I, 186-193

Class 6: Settler Women

Mary Ann Shadd from *A Plea for Immigration*, CLIE I, 244-50

Anonymous, “Advice to Mrs Mowat,” CLIE I, 107-08

Anna Brownell Jameson from *Winter Studies and Summer Rambles in Canada*, CLIE I, 175-86

Catherine Parr Traill from *The Backwood of Canada*, CLIE I, 196-207

Susanna Moodie from *Roughing It in the Bush*, CLIE I, 211-228

Week 4: The Nation: ‘Where’ is Canada, ‘Who’ are We, and ‘Why’ Literature? (Part 2)

Class 7: Us

The British North America Act, CLIE I, 293-95

John A. MacDonald, “Confederation,” CLIE I, 299-302

Alexander Muir, “The Maple Leaf Forever,” CLIE I, 315-17

Charles G.D. Roberts, “Canada,” CLIE I, 354-56

Sarah Jeannette Duncan, “American Influence on Canadian Thought,” CLIE I, 380-82
O Canada, CLIE I, 326-329

Class 8: Them

Louis-Joseph Papineau, selections from “The Ninety-Two Resolutions” (to circulate)
The Indian Act, CLIE I, 318-25

Anonymous, “The Anti-Confederation Song,” CLIE I, 317-18

Louis Riel, “Address to the Jury,” CLIE I, 329-336

Agnes Maule Machar, “Quebec to Ontario, A Plea for the Life of Riel, September, 1885,” CLIE I, 306-08 / 314-15

Week 5: Time(s) Are Changing: Post-Confederation, the Railroad, and the World

Class 9: The Confederation Poets, Authoring Canada's "Nature"

Wilfred William Campbell, "The Lazarus of Empire," "The Winter Lakes," CLIE I, 346-51

Isabella Valancy Crawford, "Canada to England," "The City Tree," "The Camp of Souls," CLIE I, 340-46

Archibald Lampman, "The Railway Station," "The City of the End of Things," CLIE I, 411-23

Class 10: The Railroad, Time-Shift, and Silence

Figure III-6 - III-15, *CLIE*, 279-288

Lady Dufferin, extracts from *My Canadian Journal* (to be circulated)

Sanford Fleming, from *Terrestrial Time: A Memoir* (to be circulated)

Week 6 (and beyond): Immigration, Exclusion, and the Question(s) of Community

Class 11: The Question of China, Past and Future

An Act to Restrict and Regulate Chinese Immigration into Canada, CLIE I, 336-39

Edith Maule Eaton (Sui Sin Far), "A Plea for the Chinaman: A Correspondent's Argument in

his Favor," CLIE I, 444-50

Robert Kroetsch, "Elegy for Wong Toy," **CLIE II**, 320

Class 12: The Old Nations

Duncan Campbell Scott, "The Onondaga Madonna," "Night Hymns on Lake Nipigon," "Indian

Place-Names," CLIE I, 423-33

Joseph Brant (Thayendanegea), "Letter to Capt. Green," CLIE I, 144-47

Duncan Campbell Scott, "The Last of the Indian Treaties," CLIE I, 437-40

Deskaheh (Levi General or Hi-wyi-iss), "Deskaheh's Last Speech," CLIE I, 519-22

Class 13: Forward in Time?; Inuit and the "Novel"

Mitiarjuk Nappaaluk, *Sanaaq*

Keavy Martin "The Sovereign Obscurity of Inuit Literature" *The Oxford Handbook of Indigenous American Literature*, eds James H. Cox and Daniel Heath Justice, 15-31.

TERM 2 (July-August)

ASSIGNMENTS

You will participate in three in-class assignments and two reading response assignments that will, in part, help you achieve the learning objectives of this course: to analyze, comprehend, evaluate, and synthesize knowledge. These exercises will combine a thoughtful, engaged reflection on the readings for the week, with methods for reading, research, invention, and composition that will be useful to you across a broad field of study throughout your time at Carleton.

All assignments are to be submitted as **physical copies at the beginning of class** on the day in which they are due. Do not use CULearn or e-mail for submitting course work (unless otherwise specified). Students should ensure that they save a copy of their assignments in the unlikely event that it is lost after they submit it. Students might also be asked to submit their assignments electronically, at the discretion of the professor.

IN CLASS ASSIGNMENTS (3 x 5%): there will be three in-class assignments throughout the term. The first in-class assignment will be held on the first day of class. The other two in-class assignments will be held without notice. In-class assignments cannot be made up. No exceptions. Please ensure you are in class so that you don't forfeit 5-10% of your final grade.

READING RESPONSE ASSIGNMENTS

Critical response (5%): Please choose one piece to write a **500 word** critical response to and submit 24 hours prior to when we take up that piece. A signup sheet will be circulated in the first week of class and we will discuss some elements of what should be included in a critical response. It is imperative that the piece is **submitted 24 hours prior to the class** in which the piece is discussed so that it can be taken up in that class.

Peer Response (10%): You will be split into two groups: Authors and Respondees. Authors will take a critical stance on one of the issues discussed in class (more specifics to come). They will post their critical stance to CULearn no later than the beginning of week 6. Respondees will be assigned a peer's work and critically respond to this piece (also on CULearn) for week 7, agreeing, disagreeing, adding to the discussion, furthering the debate, etc. The idea here is to get you to engage in a kind of public debate with your peers through writing, in relation to some of the pertinent and pressing issues raised in class.

Final Take-Home Exam (20%): Drawing from **two or more** periods in the term's survey of Canada's literary history in English, students will be asked to write an 8-10 page argumentative essay. Topics will be distributed in class and will prompt students to work through the figures, tropes, challenges, contradictions, and lingering questions of the space we call Canada, its complex literary history, communities, and economies. Essays must demonstrate: 1) a considered and thorough reading of the primary texts under discussion; 2) the related, proximal, and key concepts, figures, narratives, and tropes particular to these literatures; and 3) the articulation of a clear and critical engagement in attempt to answer, or complicate, the topic question.

Late marks & Extensions

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outside the English Department Office on the 18th floor of Dunton Tower. Do not place assignments under my office door.

WEEKLY SCHEDULE

Week #1

Class 1: Where is Canada NOW?: The Move to Modernism and Canadian Identity in the Age of Progress

From The Massey Report: A Royal Commission on National Development in the Arts Letters, and Sciences, 1949-1951, CLIE II, 205-210

Fig. V-6 "The Last Spike" (1885), CLIE II, 31

E.J. Pratt "Towards the Last Spike," CLIE II, 55

F.R. Scott "All Spikes but the Last," CLIE II, 91

"The Canadian Authors Meet" CLIE II, 85

Questions to consider:

What do we understand Canada's National Literature to be at the turn of the century and moving forward to the time of the Massey Report? Having read everything you have in the first term, how can we still be pondering if we have a national literature at the turn of the 20th century? What is the role of Canadian Literature during this period? What does it do? What can we make of its self-conscious articulation?

Class 2 – Cultural Nationalism and Canadian Ghosts

Grant, from *Lament for a Nation*, CLIE II, 269-279

Earle Birney "Can. Lit.," CLIE II, 117

Dennis Lee from *Civil Elegies*, CLIE II, 465

Margaret Atwood *From the Journals of Susanna Moodie*, CLIE II, 441

WEEK # 2

Class 3 – Rhetorical Nationalism: Canadians become Indigenous (modernism)

Emily Carr "Ucluelet," CLIE II, 36

A.M. Klein "Indian Reservation: Caughnawaga," CLIE II, 158-159

Watson, Sheila. *The Double Hook*

Questions to Consider:

Think about how we were constituting Canadian Literature last class. What role does the idea of Indigeneity play in the formation of Canadian Literature during this period? How does it trouble a national literature and how does it shore up a national literature? What is gained by this move to Indigenization and what is lost?

Class 4 – continued

Watson, Sheila. *The Double Hook con't*

WEEK #3

Class 5 – Canadian Immigration and Multiculturalism in the 20th century (realist fiction/poetry and post-colonialism)

Clifford Sifton “The Immigrants Canada Wants,” *CLIE I,* 475-478

Carl Berger “True North Strong and Free” (excerpt on ARES)

Frederick Philip Grove “Canadians Old and New,” CLIE II, 47

Earle Birney “Anglosaxon Street,” CLIE II, 114

Fred Wah From *Diamond Grill* selections, CLIE II, 558

Questions to Consider:

Who is imagined to make up the Canadian nation? How is this expressed in literature? Do you think of race when you think of Canada? How does multiculturalism work? Who does it benefit and how? Where do Indigenous peoples fit into Canada’s “multicultural mosaic”?

Class 6 – The Benevolent Nation: Multiculturalism as Canadian Identity

From the Canadian Multiculturalism Act, 1988, CLIE II, 545

Eva Mackey The House of Difference: Cultural Politics and National Identity in Canada (Introduction, on ARES)

Austin Clarke “Canadian Experience,” CLIE II, 359

Thomas King “Borders,” CLIE II, 580

WEEK #4

Class 7 – Indigenous and Racialized Experience in the Postcolony: Inheritances, survivance, resurgence

TRC Final Report

Excerpt from the Indian Act, *CLIE I,* (re-visit, but do not need to bring to class)

Maria Campbell “Jacob,” CLIE II, 477

Leanne Simpson, “jiiibay or aandizooke,” “nogojiwanong” and “gewkaanimad” (on ARES)

Alfred, T. “What is radical imagination? Indigenous struggles in Canada.”

Affinities: A Journal of Radical Theory, Culture, and Action, 2010, 4 (2): 5-8. (on ARES)

Questions to Consider: How do Indigenous narratives interrupt the national narrative as we’ve come to understand it so far? How do we situate national policies that saw the implementation of the Indian Residential School System? What does it mean to think of yourselves as settlers? What responsibilities do settlers have?

Class 8 – Continued

George Elliott Clarke “Bio: Black Baptist/Bastard,” CLIE II, 661

Dionne Brand “Blues Spiritual for Mammy Pratter,” CLIE II, 632

Dionne Brand “Inventory,” CLIE II, 634

WEEK #5

Class 9 - Quebec and a Nation at odds

Raymond Bock, *Atavisms*, Selected Stories

“Action: The October Crisis of 1970” Clips from NFB video

Figure VII - 1 Oka, Quebec, 1 September 1990, V2, P. 539

“Neither practicing nor believing, but Catholic even so” Konrad Yakabuski

<http://www.theglobeandmail.com/opinion/neither-practising-nor-believing-but-catholic-even-so/article4329828/?page=all>

Questions to Consider: How does Quebec fit into or challenge our conception of the nation? How is Quebecois identity congruent or oppositional to a unified national identity? What role has religion played in the development of French Canadian identity? How does Quebec challenge ideas about race, immigration, and Indigeneity? Are these challenges different from those in the rest of Canada?

Class 10 - continued

Bon Cop Bad Cop (2006 film)

WEEK #6

Class 11 - Postmodernism, Nationhood and Citizenship

DUE: Author critical stance due on CULearn

Erin Mouré, *O' Ciudadan*, selections

Postmodernism article/definition (on ARES)

Questions to Consider: Are their ways of constituting citizenship outside of the confines of the nation state? What roles does language play in relation to citizenship and identity? Is there such thing as ethical citizenship within the borders of the nation state?

Class 12 - Eco-poetics and Other Natures

bpNichol, “Landscape: I,” CLIE II, 512

Don McKay, “Close up on a Sharp-Shinned Hawk,” CLIE II, 567

“Load,” CLIE II, 569

Robert Kroestch “Stone Hammer poem,” CLIE II, 323

Questions to Consider: Think about how nature was treated last term and how it is treated with these writers. What is different? How these authors deal with the question of ethics in relation to nature? What does our relation to nature have to do with our relation to nation?

WEEK #7

Class 13 - New forms of Articulation

DUE: Peer responses due on CULearn

Brian K. Vaughan, *We Stand On Guard*, Issues 1-3
How to read comics (articles on ARES)

Questions to Consider: Think back through the class as we read this graphic novel. What themes from this semester does it touch on? How does it dramatize these themes? Do you see the nation shored up this text? Challenged? Problematized? It's nice (and rare) to see an exciting, positive representation of Canada by a popular American author. What do we do with national pride? Is it always a good thing? Always a bad thing? Think about other forms of contemporary media that deal with the Canadian Nation in these ways - are we moving beyond literature? Strengthening literature? So what and who cares?

Class 14 - continued

Brian K. Vaughan, *We Stand On Guard*, Issues 4-6

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation.

If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

PLAGIARISM

The University Senate defines plagiarism as “presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in “substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.”

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course.