

**Carleton University  
Fall/Winter, 2013-2014  
Department of English**

**Course and Section No: ENGL 2802C  
Course Title: *Canadian Literatures***

**Wednesdays: 6:05-8:55pm  
Location: 3101CB**

**Please confirm location @ Carleton Central  
Note: prerequisite is 1.0 credit in English @ the 1000 level**

**Instructor: K. Gildea**

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Telephone: 520-2600  
Office Hours: Wednesdays after class  
or by appointment**

**Primary Text List:**

<i>Roughing It in the Bush</i>	Moodie	NCL
<i>Fruits of the Earth</i>	Grove	NCL
<i>The Mountain and the Valley</i>	Buckler	NCL
<i>The Diviners</i>	Laurence	NCL
<i>Volkswagon Blues</i>	Poulin	Cormorant
<i>In the Skin of a Lion</i>	Ondaatje	Vintage
<i>Diamond Grill</i>	Wah	NeWest
"Coursepack" (Short Stories)	Gildea (ed)	Carleton
"Coursepack" (Journals and Poetry)	Gildea (ed)	Carleton

Note: Primary texts and the "Coursepacks" are available at the Carleton University Bookstore. **If you are told the coursepacks are out of stock, ask that they order one for you.**

**If any novel is not available, use [abebooks.com](http://abebooks.com) to order (may take a couple of weeks for delivery).**

**Texts on Reserve:**

"das Unheimliche"	Freud	(manuscript)
<i>Existentialism</i>	Warnock	Oxford
<i>Critical Practice</i>	Belsey	Routledge
<i>The Subject of Semiotics</i>	Silverman	Oxford
<i>Dialogism</i>	Holquist	Routledge
<i>Other Solitudes</i>	Hutcheon (ed)	Oxford

### **Course Description:**

As stated in the undergraduate calendar, this course is a survey of Canadian literary cultures in English from their beginnings to the present. This course is writing attentive.

### **Course Objective:**

In this course, we will consider how notions of nation and, therefore, cultural identity are formulated through various forms of narrative. To investigate these questions, the course will consider early narratives that shaped the mythological “Canadian” space and how later narratives challenge and resist those attitudes. We will further investigate what investments such fictive imaginings may have in relation to the concept of nation, home[lessness], and the conceptualization of identity through the act of writing.

Another objective will be dedicated to the fundamentals of writing expectations at the university level. We will examine a variety of areas including grammar, argumentation, organization and documentation of the entire essay.

*Department of English* definition of “writing attentive” for ENGL 2802:

Students will write at least one examination.

Students will write a number of formal essays in which they are expected to do the following:

- develop an argumentative thesis across an essay
- develop complex ideas in appropriate academic English practice
- develop literary reading skills through close analysis of poetry or prose passages
- use and cite evidence from primary texts appropriately
- develop secondary research and citation skills

Students will be introduced to issues in secondary research (such as critical evaluation of and citation of secondary materials).

A portion of class time will be devoted to developing and improving essay writing skills.

All term writing assignments must be completed to the satisfaction of the instructor before you sit the final examination. All assignments must be completed to earn credit for the course.

**You must hand in both the outline and annotated bibliography assignments on the due dates at the beginning of class.** Do not ask for extensions without a medical certificate or some similar substantiation of disruption.

**Evaluation:****First Term:**

Outline assignment due: Wednesday, November 13, 2013: (5%)  
 1<sup>st</sup> essay due date: Wednesday, December 4, 2013: (25%)  
 1<sup>st</sup> term late essay must be in by 4pm Monday, December 9, 2013.

**Second term:**

Annotated Bibliography assignment due Wednesday, March 19, 2014: (5%)  
 2<sup>nd</sup> essay due date: Wednesday, April 2, 2014: (25%)  
 2<sup>nd</sup> term late essay must be in by 4pm Monday, April 7, 2014.

Final examination (to be formally scheduled by the senate): (40%)

Note: papers are to be 4-5 pages double-spaced each.

**On Submitting Essays:**

Essays should be submitted **at the beginning of class on the assigned due date.**

If, for whatever reason, you need to take advantage of the late option, drop off your paper at the Department of English office located at 1812 Dunton Tower. When the office is closed, use the mail slot beside the office counter.

If you submit either essay after the beginning of class on the assigned due date, it will be considered late. I will read and submit a grade with no commentary, but with no grade penalty.

The course outline includes a number of general essay topics, but none of these include a thesis. It is up to students to develop a thesis/argument on their own.

Final note: students are advised not to make travel plans before examination dates have been set: **no exceptions.**

**On the use of CULearn:**

I will create a discussion board so that students may engage in a professional dialogue about questions and interests they may encounter throughout the course.

Grades, however, will not be posted as I feel it is imperative that you read, and take advantage of, the comments placed on your submissions so that you improve as you progress through the course and your academic careers.

**Plagiarism will not be tolerated for this course. For an explanation, see the statement on Instructional Offences in the Undergraduate Calendar.**

**Students should note:**

For the purposes of this specific course and section, the student will be held responsible for the submission of all written material geared towards the final grade. Therefore, the student must make a copy of all materials submitted towards the composition of the final grade.

**If one of your assignments is lost, misplaced, or not received by the instructor, you are responsible for having a backup copy that can be submitted immediately upon request.**

**Students should also note:**

For Student with Disabilities	Contact Paul Menton Centre (6608) to obtain <i>letters of accommodations</i> .
For Religious Observance	To be worked out on individual basis with instructor. Consult Equity Services Website or an Equity Advisor (ext. 5622) for Policy and list of Holy Days ( <a href="http://www.carleton.ca/equity">www.carleton.ca/equity</a> )
For Pregnancy	Contact Equity Services (ext. 5622) to obtain <i>letters of accommodation</i> .

**Review week:** there will be no classes scheduled for this course in the review week period.

**Week-by-week chronology:**

Please note: This is intended as a rough guide to the course. While we will follow the material in the order provided, the actual week count may vary slightly, depending on class discussion etc. Therefore, it is always a good idea to be a week ahead in your readings.

**First Term:**

Class 1: Introduction to the course outline and key questions the course will consider

Class 2: (from Poetry)

Journals from early European explorers and definitions of the “imagined” nation (setting up the frames of reference for the course)

Hearne “A Journey from Prince of Wales’s Fort...”/ Thompson “Narrative of His Explorations...”

Class 3:

Susanna Moodie *Roughing It in the Bush* (1852)

Chapters 1,2,4,10,11,14,20,22,23,25,26,27 of the NCL 1989 edition will be emphasized.

Class 4: (Poetry)

Roberts "Tantramar Revisited"/ Lampman "The City of the End of Things"/ Scott "The Height of Land"/ Ruffo "Poem For Duncan Campbell Scott"

Class 4/5: (Short Stories)

Johnson "A Red Girl's Reasoning"/ McClung "The Runaway Grandmother"/  
Leacock "The Marine Excursion of the Knights of Pythias"

### **Writing: (outline and thesis statement workshop)**

Class 6: (Short Stories)

Ross "The Painted Door"/ Callahan "Watching and Waiting"/ Watson "Antigone"

Class 6/7: (Poetry)

Pratt "Towards the Last Spike" (excerpt)/ F.R.Scott "All the Spikes But the Last"/  
Dumont "Letter to Sir John A. Macdonald"/ Smith "The Lonely Land" / Livesay "On  
Looking Into Henry Moore"/ Page "The Stenographers" / Klein "Portrait of the Poet as  
Landscape"

Class 8/9: Frederick Philip Grove *Fruits of the Earth* (1933)

### **Writing reminder: Outline assignment due Wednesday, November 13, 2013 (no exceptions)**

### **Writing: (grammar fundamentals and essay structure workshop)**

Class 10: (Poetry)

Layton "The Birth of Tragedy" / Avison "Neverness"/ Waddinton "The Nineteen Thirties  
Are Over"/ Birney "The Bear on the Delhi Road"

Class 11/12: Ernest Buckler *The Mountain and the Valley* (1952)

### **Second Term:**

Class 1: (Short Stories)

Gallant "The Old Friends"/ Munro "Something I've been Meaning to Tell You"/ Findley  
"Stones"

Class 2: (Poetry)

Webb "Lear on the Beach at Break of Day"/ MacEwan "Icarus" / Cohen "You Have the Lovers" / Purdy "Lament for the Dorsets"

**Writing: (Annotated Bibliography workshop)**

Class 3/4: Margaret Laurence *The Diviners* (1974)

Class 4/5: (Poetry)

Atwood "Progressive Insanities of a Pioneer" / Kroetsch "Seed Catalogue"/ Patrick Lane "Elephants"/ Armstrong "History Lesson"/ Maracle "Mister Mandela"/ Keon "an opun letr tu bill bissett"

Class 6: (Short Stories)

Clarke "Canadian Experience"/ Brand "Blossom"/ Mistry "Squatter"

Class 6/7: Jacques Poulin *Volkswagon Blues* (1984)

Class 7/8: (Poetry)

Kogowa "Where There's a Wall"/ Wallace "The Woman in this Poem"/ Crozier "Forms of Innocence"/ Moure "Miss Chatelaine"/ di Michele "What is Desire?"

Class 8/9: (Short Stories)

Gowdy "We So Seldom Look on Love"/ Teows "Blueprints"/ Moore "Mouths, Open"/ Thien "Simple Recipes"

Class 9/10: Michael Ondaatje *In the Skin of a Lion* (1987)

**Writing reminder: Annotated Bibliography assignment due Wednesday, March 19, 2014 (no exceptions)**

Class 11: Fred Wah *Diamond Grill* (1996)

**Writing: (discussion of the final examination and writing strategies)**

Class 12: (Poetry)

Elliot Clarke "Look Homeward, Exile"/ Mercredi "my red face hurts" / Carson "Father's Old Blue Cardigan"/ Wong-Chu "Equal Opportunity"

## On the subject of essays:

### Minimum requirements for all essays:

- be typed on one side of the paper, using black ink
- be double-spaced
- have 1-inch margins
- be written in a style appropriate to an academic paper
- have a specific argument proven with supporting evidence
- **font must be Times New Roman 12**
- **MLA:**
- Include the following information on the top left corner of the first page:
- Your name
- Student number
- Professor's name
- Course number (ENGL2802 and section)
- Date submitted
- No title page, but should have a title spaced and centered after above information
- Running header with your last name and page # top right and successive pages

MLA style is mandatory for this course; for reference see:

[http://owl.english.purdue.edu/handouts/research/r\\_mla.html](http://owl.english.purdue.edu/handouts/research/r_mla.html)

### And for very helpful hints on the thesis statement and other important points:

[Guide to Grammar and Style](#)

Go to Google and type in *Jack Lynch Rutgers University*

Please do not e-mail or fax essays.

It is expected that students deal with a primary text from a critical point of view and that essays reflect an analysis that presents an argument.

In order to receive a grade of B- or better, your papers should have an **argument** that has been proven through an analysis of the primary text with key terms or phrases properly defined from credible sources. The best way to go about this process is to problematize a certain aspect of the text and work it through (ie: **why** is something portrayed the way that it is or **what** motivates a given character to do what they do).

**Do not retell the plot or quote at length.** Instead, blend small quotes into your words to prove whatever argument you are making.

You will note that in the following suggestions there are no topics relating to the poetry on the course. I find that, for the most part, students do not write effective essays when dealing with this material at the first or second year level. I strongly suggest you choose a short story when writing your term papers. The novels and the poetry will be covered on the final exam.

### **Suggested Essay Topics:**

The following topics **do not include a thesis or argument**. Students are encouraged and expected to create and develop arguments on their own. The following topics listed are intended as a starting point for each student's investigation into their own development of a specific argument.

#### **First term:**

1. Discuss the significance of the chapter "Brian, the Still-Hunter" in Moodie's *Roughing It in the Bush*.
2. Discuss the notion of nostalgia in *Roughing It in the Bush*.
3. Discuss McLung's "The Runaway Grandmother" in relation to the restrictions placed upon women at that time and how she attempts to deconstruct those attitudes.
4. Comment on the legitimization of culture in Johnson's "A Red Girl's Reasoning".
5. Comment on the staples theory and how it applies to Leacock's "The Marine Excursion..."
6. Discuss the psychological portrayal of a specific character in Callahan's "Watching and Waiting".
7. Discuss the psychological elements in "The Painted Door" by Ross (take an aspect and be specific).
8. Discuss Freud's notion of "The Uncanny" in "The Painted Door", but do not let Freud make the argument for you.
9. Discuss Freud's notion of "Projection" in "Watching and Waiting".
10. Comment on the notion of Heidegger's "enframing" in Grove's *Fruits of the Earth*.
11. Discuss Karl Marx's view of "alienation" and how Grove explores it in his novel *Fruits of the Earth* (make sure you provide your own idea and use Marx simply to back it up).
12. Elaborate the subtext of technology in Grove's *Fruits of the Earth*.
13. Discuss the role of patriarchy in Watson's "Antigone".

14. Comment on the notion of madness in Watson's "Antigone".
15. Discuss the construct of the "author/artist" in *The Mountain and the Valley*.
16. Comment on the notion of "language" and how that relates to the psychological developments of David Canaan (Lacan will help here).

**Second term:**

1. Discuss the notion of how the subject is constructed, or historical revisionism, in Gallant's "The Old Friends".
2. Poulin's *Blues* is a journey back to a past that cannot be found. Why?
3. Discuss the illusive nature of memory and its relation to the construction of the present in Laurence's *The Diviners*.
4. Discuss the question of marginality in *The Diviners* and connect it to Laurence's attitudes toward power, art, feminism or whatever you wish to explore.
5. Discuss the literary concept of Metafiction in *The Diviners* and Laurence's **reason** for employing such a technique (ie. don't just show that she uses the technique).
6. Discuss the illusive possibility of inclusive history as it relates to Ondaatje's *In the Skin of a Lion*. What does this suggest in relation to fact and the realms of fiction?
7. Comment on the title of a given short story and how it gives insight to the story as a whole.
8. What does Theo's character in Poulin's *Blues* represent and how is that important in relation to the novel?
9. Why does Clarke's protagonist have so many problems in "Canadian Experience"?
10. How does the idea of carnival or grotesque realism work in Mistry's "Squatter"?
11. Comment on the notion of hybridity in any way you wish in Wah's *Diamond Grill*.
12. Discuss Fanon's notion of the "other" in Clarke's "Canadian Experience".
13. Comment on the psychological effects of emasculation in Findley's "Stones".
14. Discuss the role of "language" as described by Lacan in Brand's "Blossom".
15. How do African roots help to situate Blossom in Brand's story?
16. What does Mistry suggest in "Squatter" in relation to multiculturalism?

17. Discuss the psychological elements in Munro's "Something I've been Meaning..."
18. Discuss how the use of "bottom-up" approaches to narrative challenges traditional notions of history in Ondaatje's *In the Skin of a Lion*.
19. Discuss the importance of discontinuity **or** transformation in Moore's "Mouths, Open".
20. Discuss the feminist aspects or "normalcy" in Gowdy's "We So Seldom Look on Love".
21. Comment on the cultural or generational gap in Thien's "Simple Recipes".
22. Discuss the notion of "home" in Teows' "Blueprints".

### ***Guide to Grading***

#### In General:

A "D" or "F" paper suggests the student has put forth very little effort, and has presented personal observations or rewritten class notes without much thought.

- student has put very little effort into the paper
- there is usually no "Works Cited"
- there are few (if any) quotes from either primary or secondary sources
- there is no sense of a thesis

**For a "C" range paper**, I find that students usually give a **retelling of the text** with a few quotes, but they do not actually have their own argument. This becomes evident in the introduction. If I cannot readily find a thesis statement in the introduction that suggests the argument you will prove, then chances are the paper falls into this category. A common comment applicable to a paper like this is as follows:

"You need to learn to create, develop and sustain an argument which can be proven through a textual analysis. The major problem with this essay is that you have simply retold the story with examples from the text, but have not actually developed any ideas/insights of your own. You must learn what a thesis is/does and how that translates into an argument." That is not to say that this is the only pertinent comment, but it is one that reveals to the student the technical problems that exist in the paper.

I have noticed that, with "C" papers, students use phrases such as "I will discuss" or "It will be shown". In other words, the student is discussing (which of course means they could discuss forever) or "showing" (which could also go on forever), but does not have a plan of attack that illuminates where they are actually going. The student:

- has simply retold the story
- there are a few quotes and their significance is not developed
- there is a lack of argumentation
- there is too much repetition
- what is being said on page 4 could easily be said on page 2
- in other words, there is no development
- there may not be a "Works Cited"
- may have simply rewritten lecture notes

**For a "B" range paper**, students must show that they, in fact, do have an argument, that they are trying to work through that argument and that they are utilizing the text to prove it. They may have incorporated secondary material, but have still not mastered the art of argumentation. There is an argument, but it needs more of their own insight to place it at the next level.

- the paper has the beginnings of an argument, but...
- it is more or less self-evident from a reading of the text, or
- the paper does not develop because of a narrow thesis, and
- becomes repetitive and provides examples, rather than proves an argument
- there are not too many grammatical errors

**For an A- range paper:** there is a specific argument, the documentation is sound and there is no repetition. The argument should be clear and focused and continually developing.

- the paper clearly defines a specific thesis
- the thesis originates from the student's own ideas
- the student utilizes the text to prove those ideas
- key terms are properly defined from credible sources
- the student's grammar is strong
- documentation is strong

**For an "A/A+" range paper:**

- the paper clearly defines a specific thesis
- the thesis originates from the student's own ideas
- marries the text with secondary sources
- there is a specific argument and...
- key terms are properly defined from credible sources
- the student's grammar is flawless
- documentation is flawless
- an A/A+ paper should obviously stand out against any others

These guidelines are general and provided to give you an idea of what is expected.