

## Course Outline

<b>COURSE:</b>	<b>FYSM 1502Q</b>
<b>TERM:</b>	<b>Fall and Winter 2010/2011</b>
<b>PREREQUISITES:</b>	<b>None</b>
<b>CLASS:</b>	<b>Day &amp; Time: Monday and Wednesday 8:35am – 9:55 am Room: Please check with Carleton Central for current room location</b>
<b>INSTRUCTOR:</b>	<b>Dr. Ummni Khan</b>
<b>CONTACT:</b>	<b>Office: D587 Loeb Building Office Hrs: Wednesday 2:45-3:45 OR by appointment  Telephone: Ext. 1547 Email: Use WEBCT email If WEBCT is not available: <a href="mailto:ummni_khan@carleton.ca">ummni_khan@carleton.ca</a></b>

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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 visit the Equity Services website: [http://www.carleton.ca/equity/accommodation/student\\_guide.htm](http://www.carleton.ca/equity/accommodation/student_guide.htm)

**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 visit the Equity Services website: [http://www.carleton.ca/equity/accommodation/student\\_guide.htm](http://www.carleton.ca/equity/accommodation/student_guide.htm)

**Students with disabilities requiring academic accommodations** in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that I receive your Letter of Accommodation no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your formally scheduled exam(s) in this course, please submit your request for accommodations to PMC by the deadlines published on the PMC website: <http://www2.carleton.ca/pmc/new-and-current-students/dates-and-deadlines/>

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**COURSE DESCRIPTION**

This course considers law in the context of narrative. In particular, we will examine the depiction of law in literature (broadly defined), and ways that official legal texts can be construed as a kind of storytelling. Law features prominently in many different types of narratives. We will analyze the construction of law in various genres including the novel, drama, poetry, pulp fiction, film and television. We will also consider law as literature. For example, we could ask: how do judges create “protagonists” and “antagonists” in their judgments in order to justify their final dispositions? Our analysis of these texts will be informed by literary and legal theory.

Specific objectives for the course include:

- substantive knowledge of the assigned law and literature texts;
- understanding how to approach these texts with a critical lens *and* an open mind;
- developing the ability to write an annotated bibliography, analytical essays and opinion pieces;
- fostering the ability *and* the confidence to think out loud (critically and thoughtfully);
- learning how to work cooperatively in groups;
- learning how to navigate the library resources, including legal resources; and
- becoming familiar with the services of Carleton (for example, the Library, the Career Development and Co-operative Education office, the Student Academic Success Centre).

### **REQUIRED TEXTS**

FALL TERM:

Heather O'Neill, *Lullabies for Little Criminals* (Toronto: Harper Perennial, 2006).

Art Spiegelman, *Maus I* (New York: Pantheon Books, 1973).

Art Spiegelman, *Maus II* (New York: Pantheon Books, 1986).

Moises Kaufman, *Gross Indecency: The Three Trials of Oscar Wilde* (New York: Vintage Books, 1998).

WINTER TERM:

Sophie Kinsella, *The Undomestic Goddess* (London: Black Swan Books, 2006).

John Grisham, *The Partner* (New York: Island Books, 1997).

James Welch, *The Indian Lawyer* (New York: Penguin Books, 1990).

**AVAILABLE AT MOTHER TONGUE BOOKS:** 1067 Bank Street, Ottawa, ON K1S3W9,  
(613) 730-2346 (Bank & Sunnyside, a 12 minute walk from campus)

We will watch the assigned film and television shows in class.

All secondary material and other texts will be available on WebCT for you to download and print.

### **EVALUATION**

**(All components must be completed in order to get a passing grade)**

FALL:

- Participation, including attendance and active engagement **throughout the term:** 10%
- Study Skills Incentive Program. First Workshop must be attended **by October 15,** the second workshop **by the end of the term:** 2%
- 600-800 word short essay on *Lullabies for Little Criminals* **due October 4:** 5%
- Library Assignment (crossword and scavenger hunt) **due October 13:** 3%
- Annotated Bibliography **due October 27:** 10%
- 800–1,000 word comparative essay on *Gross Indecency* & *Rashoman* due **November 15:** 15%
- Group Assignment and presentation on *Maus I* and *Maus II*, written component due **December 1,** presentations take place **December 1 and 6:** 5%

WINTER:

- Participation, including attendance and active engagement **throughout the term**: 10%
- Skills Incentive Program. First Workshop must be attended **by February 15**, the second workshop **by the end of the term**: 2%
- 800-1,000 word essay on *Undomestic Goddess* and secondary material due **January 19**: 8%
- 900-1,200 word opinion essay on *The Partner* and *The Indian Lawyer* **due March 2**: 20%
- Library assignment and presentation on the “Kafkaesque,” written component due **March 21**, presentations take place **March 21 and 23**: 5%
- Written assignment on *Star Trek: The Next Generation* and the law, **April 4**: 5%

Participation

You are expected to come to class having done the readings carefully. I call on people directly to canvass their opinion on and their analysis of the texts. In addition, there will be formal and informal group presentations and group work.

Study Skills Incentive Program:

4% of your final mark (2% per term) will be based on attending two support service workshops per term (four in total). In the fall term, the first workshop must be attended by October 15<sup>th</sup>. In the winter term, the first workshop must be attended by February 15<sup>th</sup>. These 25-minute workshops are activity based and foster skills that are invaluable for success at the university level. At the end of each term, I receive a list of students who have participated in the program, which workshops they have attended, and when. For more details, please visit: <http://www2.carleton.ca/sasc/learning-support-services/workshops/>

Essays and Opinion Essays:

These written assignments are due through WebCT as Word document attachments AND in hard copy at the beginning of class (please print on both sides of the paper). More instructions will follow in class.

Library Assignments and Annotated Bibliography:

Library assignments are due at the beginning of class. More instructions will follow in class.

Group Assignments:

Group assignments have both a written and an oral component. There will be one grade applied to each group. More instructions will follow in class.

Written assignment on *Star Trek: The Next Generation* “Measure of a Man”

Your final assignment will give you the choice of either writing a creative piece in response to the episode, or a legal factum that argues one side of the case that is addressed in the show.

GRADING for Written Assignments

Evaluation will be guided by the following criteria:

- Structure of the assignment (for example, having a clear and logical flow)
- Quality of the writing (for example, providing an original and insightful analysis)
- Sophistication (for example, avoiding ‘common sense’ and stereotypes, considering alternative points of view, anticipating counter perspectives);
- **Late assignments** are penalized 5% per day, including weekends. If there are exceptional circumstances, for example serious illness, you must have a doctor’s note;
- Any assignment which is not directly handed to me should be placed in the Law drop box (C473 Loeb)
- More information on grading and evaluations will be provided in class and/or in a WebCt posting.

**SCHEDULE**

- Sep 13** **In class:** Introductions, review of syllabus and discussion of “The Hurricane”  
**Assignment:** Read handout: Excerpt from the legal decision *Carter v. Rafferty* 621 F.Supp. 533 (1985) AND search the internet for information about Rubin “Hurricane” Carter for next class.
- Sept 15** **In class:** Discussion of legal decision *Carter v. Rafferty*, film viewing of an excerpt from *The Hurricane*, and discussion of the intersection between law and the arts.  
**Assignment:** **PRINT and READ** Kathleen O’Ferrall Friedman, “History and Development of Law and Literature” (2008) 41;1 *Maryland Bar Journal* pages 46. (posted on WebCT). Begin reading *Lullabies for Little Criminals* for next class.
- Sep 20** **In class:** Discussion of Friedman article in relation to the Rubin Carter texts.  
**Assignment:** Read *Lullabies for Little Criminals* (pages 1-87) for next class.
- Sep 22** **In Class:** Discussion of *Lullabies for Little Criminals* (pages 1-87)  
**Assignment:** Read *Lullabies for Little Criminals* (pages 1-199) for next class. Begin writing a 600-800 word essay on how the novel implicitly connects poverty with criminalized behavior (due October 4).
- Sep 27** **In Class:** Discussion of *Lullabies for Little Criminals* (pages 1-199). Library Scavenger Hunt handed out.  
**Assignment:** Read *Lullabies for Little Criminals* (pages 1-285) for next class and continue writing your short essay. Complete the library scavenger hunt by October 6<sup>th</sup>.
- Sep 29** **In Class:** Discussion of *Lullabies for Little Criminals* (pages 1-285)  
**Assignment:** Read *Lullabies for Little Criminals* (pages 1-330) AND the PS section pages 1-16 for next class, and finish writing your short essay.
- Oct 4** **In Class:** Hand in your 600-800 word essay. Discuss *Lullabies for Little Criminals* and explanation of annotated bibliography assignment.  
**Assignment:** Make sure to have completed library scavenger hunt by next class.
- Oct 6** **In Class:** **Meet In Library; Hand in your library scavenger hunt assignment.**  
**Assignment:** Begin annotated bibliography. Complete Research Tools Assignment for next class.
- October 11 NO CLASS - Happy Thanksgiving**
- Oct 13** **In Class:** **Meet In Library. Hand in** Research Tools Assignment.  
**Assignment:** Continue work on annotated bibliography and read the 1922 short story: Ryūnosuke Akutagawa, “In a Grove” trans. by Takashi Kojima in *Rashomon* (New Brunswick: Rutgers University Press, 1987) 102-109 posted on WebCT.
- Oct 18** **(For ArtsOne Students: view *Rashomon* in Film Class)**  
**In Class:** Discussion of “In a Grove” and legal uncertainty.  
**Assignment:** Continue work on annotated bibliography and read “Law and Kurosawa’s *Rashomon*” (1992) 20:1 *Literature/Film Quarterly* 55. Watch *Rashomon* if you did not see it in Professor Pick’s class.
- Oct 20** **In Class:** Discuss “Law and Kurosawa’s *Rashomon*”.  
**Assignment:** Continue work on annotated bibliography and read excerpt from Orit Kamir, “*Rashomon*: Construction of Woman as Guilty Object” 43-45; 55-60; 66-72 in *Framed: Women in Law and Film* and Joan Mellon, “The Woman in *Rashomon*” in *Rashomon* (New Brunswick: Rutgers University Press, 1987) 179-182 posted on WebCT.

- Oct 25** **In Class:** Discussion of *Rashomon* in relation to law and gender.  
**Assignment:** Complete annotated bibliography for next class. Read *Gross Indecency: The Three Trials of Oscar Wilde* Act I pages xi-72.
- Oct 27** **In Class:** Hand in Your Annotated Bibliography. In class workshop: Did You Write That? The Importance of academic integrity, understanding plagiarism, and citation. Discussion of *Gross Indecency*.  
**Assignment:** Finish Reading *Gross Indecency: The Three Trials of Oscar Wilde*. Begin outlining your comparative essay on *Gross Indecency* and *Rashomon*.
- Nov 1** **In Class:** Discuss *Gross Indecency: The Three Trials of Oscar Wilde*.  
**Assignment:** Write a thesis statement for your short essay.
- Nov 3** **In Class:** Hand in thesis statement. Discuss *Gross Indecency: The Three Trials of Oscar Wilde*.  
**Assignment:** Write your introduction to your short essay for next class.
- Nov 8** **In Class:** In Class Viewing: *Biography: Oscar Wilde* and discussion  
**Assignment:** Write the body of your paper.
- Nov 10** **In Class:** Discuss *Gross Indecency* and *Biography: Oscar Wilde*  
**Assignment:** Finish essay on *Gross Indecency* or *Rashomon* for next class.
- Nov 15** **In Class:** Hand in essay assignment. Bring *Maus* to class. Discussion on comics, graphic novels and postmodernism.  
**Assignment:** Read *Maus I*.
- Nov 17** **In Class:** Discussion on *Maus I*.  
**Assignment:** Read *Maus II*.
- Nov 22** **In Class:** Discussion on *Maus I* and *Maus II*.  
**Assignment:** Linda Hutcheon, "Literature Meets History: Counter-Discursive "Comix" (1999) 117:1 Anglia 4.
- Nov 24** **In Class:** Discussion on *Maus I* and *Maus II* and "Literature Meets History: Counter-Discursive "Comix"  
**Assignment:** GROUP ASSIGNMENT for December 1 and 6.
- Nov 29** **NOT In Class:** Meet at Career Services for workshop. ATTENDANCE IS MANDATORY.  
**Assignment:** Work on group assignment and complete written component for next class.
- Dec 1** **In Class:** Hand-in written component of group assignment. Group presentations.  
**Assignment:** Read *Undomestic Goddess* for next term.
- Dec 6** **In Class:** Group presentations.  
**Assignment:** Finish reading *Undomestic Goddess* over the Break. Also try to read *The Partner* by John Grisham.

**Happy Winter Break.**

- Jan 3**    **In Class:**        Discuss Sophie Kinsella, *The Undomestic Goddess* (the whole novel).  
**Assignment:**        Read introductory text on popular culture and Trevor CW Farrow, “Law a profession, not a Life”, (November 2002) 26:3 *Advocates Quarterly* 217.
- Jan 5**    **In Class:**        Discuss Sophie Kinsella, *The Undomestic Goddess* (the whole novel) as an artifact of popular culture.  
**Assignment:**        Read Stephanie Genz “I Am Not a Housewife, but ...”: Postfeminism and the Revival of Domesticity” in Stacy Gillis & Joanne Hollows, eds., *Feminism, Domesticity and Popular Culture* (New York: Routledge, 2009) 49 .
- Jan 10**   **In Class:**        Discuss *The Undomestic Goddess*, “Law a profession, not a Life” and “I Am Not a Housewife, but ...”: Postfeminism and the Revival of Domesticity”.  
**Assignment:**        Begin writing 700-1,000 word essay on *The Undomestic Goddess* and secondary material for January 17.
- Jan 12**   **In Class:**        Discuss *The Undomestic Goddess*, “Law a profession, not a Life, and “I Am Not a Housewife, but ...”: Postfeminism and the Revival of Domesticity”.  
**Assignment:**        Write a 700-1,000 word essay on *The Undomestic Goddess* and secondary material for January 17.
- Jan 17**   **In Class:**        In-class viewing of *The Rainmaker*.  
**Assignment:**        Read Peter Robson, “Images of Law in the Fiction of John Grisham” in John Morison & Christine Bell eds., *Tall Stories? Reading Law and Literature*, (Gower: Aldershot, 1996) 201–22.  
(posted on WebCT) and research or make up 3 lawyer jokes to share for next class.
- Jan 19**   **In Class:**        Hand in short essay on *Undomestic Goddess* and secondary material. Finish viewing *The Rainmaker* and discuss the representation of lawyers in popular culture and share lawyer jokes.  
**Assignment:**        Review or finish reading *The Partner*.
- Jan 24**   **In Class:**        Discuss *The Partner*, *The Rainmaker* and secondary materials.  
**Assignment:**        Begin working on your opinion essay due March 2.
- Jan 26**   **In Class:**        Discuss *The Partner*, *The Rainmaker* and secondary materials.  
**Assignment:**        Continue working on your opinion essay due March 2.
- Jan 31**   **In Class:**        Discuss *The Partner*, *The Rainmaker* and secondary materials.  
**Assignment:**        Continue working on your opinion essay due March 2.
- Feb 2**    **In Class:**        Discuss *The Partner*, *The Rainmaker* and secondary materials.  
**Assignment:**        Read *The Indian Lawyer* and continue working on your opinion essay due March 2.
- Feb 7**    **In Class:**        “Reading Your Audit” workshop, and discuss the poem: Patricia A. Monture, “White Man Tell Me” in Patricia A. Monture & Patricia D. McGuire, eds., *First Voices: An Aboriginal Women’s Reader* (Toronto: Inanna, 2009) 291.  
**Assignment:**        Finish reading *The Indian Lawyer* and continue working on your opinion essay due March 2.
- Feb 9**    **In Class:**        Discuss *The Indian Lawyer*.  
**Assignment:**        Read Mary Jane Lupton, “The Indian Lawyer” in *James Welch: A Critical Companion* (Westport, CT: Greenwood Press, 2004) 105-126 and continue working on your opinion essay due March 2.

- Feb 14** **In Class:** Discuss *The Indian Lawyer* and “The Indian Lawyer” in *James Welch: A Critical Companion*  
**Assignment:** Read Ron McFarland, “Going One on One: The Indian Lawyer as a Novel of Intrigue” in *Understanding James Welch* (South Carolina: University of South Carolina Press, 2008) 129-150 and continue working on your opinion essay due March 2.
- Feb 16** **In Class:** Discuss *The Indian Lawyer* and secondary material.  
**Assignment:** Work on opinion essay.
- Feb 21** **No Classes: READING BREAK**
- Feb 23** **No Classes: READING BREAK**
- Feb 28** **In Class:** Open Class to discuss any final questions or issues about your opinion essay.  
**Assignment:** Complete opinion essay for next class.
- Mar 2** **In Class:** Hand in opinion essay on *The Partner*, *The Rainmaker*, *The Indian Lawyer* and secondary materials. Film viewing: *The Trial*.  
**Assignment:** Read Franz Kafka, “In the Penal Colony” in Nahum N. Glatzer, ed., *Franz Kafka: The Complete Stories and Parables* (New York: Quality Paperback Book Club, 1983) 140-167.
- Mar 7** **In Class:** Film viewing: *The Trial*, and discussion of due process and justice.  
**Assignment:** Consider what the “Kafkaesque” means in relation to the short story “In the Penal Colony” and the film *The Trial*.
- Mar 9** **In Class:** Discuss *The Trial*, “In the Penal Colony”, due process and justice.  
**Assignment:** Consider how Kafka’s stories criticize the legal regime.
- Mar 14** **In Class:** Discuss *The Trial*, “In the Penal Colony”, due process and justice.  
**Assignment:** Consider how Kafka’s stories criticize the legal regime.
- Mar 16** Library instruction on finding legal research.  
**In Class:** **Meet In the Library.**  
**Assignment:** Begin Group Assignment.
- Mar 21** **In Class:** Hand in written component of Kafka assignment, regardless of what day you present.  
Presentations on the Kafkaesque.  
**Assignment:** Read Paul Joseph & Sharon Carton, “The Law of the Federation: Images of Law, Lawyers, and the Legal System in “Star Trek. The Next Generation”” (1992-1993) 24 U. Tol. L. Rev. 43.
- Mar 23** **In Class:** Presentations on the Kafkaesque.  
**Assignment:** Read “The Law of the Federation: Images of Law, Lawyers, and the Legal System in “Star Trek. The Next Generation.”
- Mar 28** **In Class:** Watch in Class: Star Trek: The Next Generation: *Measure of a Man*.  
**Assignment:** Begin writing a creative reflection or a factum for April 4.
- Mar 30** **In Class:** Star Trek: The Next Generation: *Measure of a Man* (science fiction and human rights).  
**Assignment:** Finish writing a creative reflection or a factum for next class.
- Apr 4** **In Class:** Wrap up discussion and hand in final assignment.  
**Assignment:** HAVE A FABULOUS SUMMER!