

**Carleton University
Fall/Winter 2018-19
Department of English**

ENGL 2802A: *Canadian Literatures*

Fridays 2:35 – 5:25

**Location: Fall: 501SA, Winter 505SA
*Please confirm location on Carleton Central***

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Office Hours: Wed. 4:30 – 6:00 or by appointment

Course Description

This course provides an introduction to Indigenous and Canadian literatures with attention to the questions raised by that *and*. Since the 1970s, “Canadian” and “Indigenous” literatures have each gained recognition as areas of study. They are bodies of literature produced from the same place but from very different experiences and traditions. What does it mean to read them together? The first half of this course takes a historical approach to that question. How should we think about the relationship between the literatures of Europeans, as they moved to what they perceived to be a ‘new’ world, and the literary systems of Indigenous nations for whom the same land was already storied, according to deeply different understandings of place and human identity? Aren’t Indigenous literatures distinctive, even when we think of Canadian literatures as multicultural? In this course we experiment with a model of ‘nation-to-nation literary relations,’ respecting the autonomy of Indigenous literary traditions whilst breaking down the walls that have sustained the view of “Canadian literature” as the only game in town. At the same time, there’s a story of cultural interaction—of Indigenous adaptation and settler appropriation—to tell. And then there are all of the other kinds of exclusions and counter-definitions which have accompanied attempts to shape a national Canadian culture. We will read a wide variety of literary forms: traditional stories, exploration accounts, life-writing, poetry, short fiction, essays, songs, protest literature, and novels in a number of genres (romance, realism, and graphic novel). Lectures will help to put the literature in historical and cultural context and will involve collaborative close reading and discussion. We will address the ways narrative plays a crucial part in constructing identities and relationships to place; the connections between stories and different concepts of sovereignty; representations of uprooting, displacement, resettlement, of individual and community memory, experiences of rural and urban worlds, systems of gender, sexuality and white privilege, and the complex inheritances routed through these systems. Throughout, we’ll address the play of received images, ideas, and patterns and their creative, sometimes subversive, reformulation in literature.

What to expect: The course will help you develop an introductory knowledge of Indigenous and Canadian literatures and the ability to respond to the work of writers with some awareness of how they fit into longer traditions and debates. It will help you to develop the basic cultural and historical literacy necessary to think and write in an informed way about literary expression Canada in the present era of reconciliation and treaty-recognition. The course demands a commitment to reading. As well, English 2802 is one of the courses which the Department designates *writing attentive*, which means that it aims to help you hone writing skills specific to the discipline of literary studies. It will advance your skills in the writing of well-crafted paragraphs, the development of interpretive angles, the grounding of what you have to say in precise and perceptive observations about literary language and form. The course will strengthen your ability to formulate a thesis about a literary text and develop it into a sustained argument as you organize detailed observations into concepts. The course will include a workshop on using MLA citation style correctly. Last but not least, the course will help you to engage in reasoned discussion about differences of interpretation.

REQUIRED TEXTS

These books will be available at the Carleton University Bookstore. Copies will also be put on reserve at MacOdrum library for 24-hour loans.

Lemire, Jeff. *The Complete Essex County* (Top Shelf)

Ostenso, Martha. *Wild Geese* (McClelland & Stewart)

Roy, Gabrielle. *The Tin Flute* (McClelland & Stewart)

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

Note: additional required readings by Lisa Brooks, Basil H. Johnson, Kahente Horn-Miller, Alootook Ipellie, and Leanne Simpson will be made available on ARES.

ASSIGNMENTS AND EVALUATION

Participation and attendance	5%
Short writing assignment <u>due Oct. 12</u>	10%
Close reading assignment <u>due Nov. 30</u>	15%
December exam	15%
Evaluation of a critical article <u>due Mar. 1</u>	15%
Comparative Essay <u>due Apr. 5</u>	20%
April Exam	20%

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

Participation and attendance 5%

These 5 percentage points are earned through a nearly flawless attendance record, consistent evidence of having completed the assigned readings before class, active listening, and

appropriate participation during class discussion. Cell phones are put away during class and laptops are permitted only for note-taking. See note below on “Being here, on time and prepared.”

Short writing assignment 10% due: Oct. 12

500 - 600 words (2-4 paragraphs) Response to a question about a text. Evaluation will be based on: effective use of topic sentences, coherent paragraphs, and quality of observations.

Close reading assignment 15% due: Nov. 30

800 – 1000 words. Analysis of a passage from a text, chosen from a selection I will provide. Evaluation will be based on: attention to details of the author’s language and technique, the presentation of a thesis about how these shape meaning, correct use of MLA style.

Evaluation of a critical article 15% due: Mar. 1

1200 – 1500 words. This evaluation must be in MLA format. The object is to read and comment on a piece of literary criticism that you will choose from a selection of scholarly articles that will be available through ARES. My evaluation of your engagement with the article will be based on: your ability to identify and summarize the thesis and stages of the critic’s argument; effectively describe the critic’s approach and method; and engage in thoughtful evaluation of the argument’s strengths and weaknesses.

Comparative essay 20% due: Apr. 5th

1500 – 1700 words. A comparison of two texts, written in response to a question chosen from a selection. Your essay should have a thesis statement and use specific examples from the primary texts. It should demonstrate an ability to link close reading to a broader argument about the texts. Since this is a comparative essay, the quality of comparison and contrast is being evaluated too. The essay must use correct MLA format.

December and April exams 20% each

These 3-hour exams will take place in the formal examination periods. It is up to you to make sure you are in town during the examination period. The exams will cover assigned readings and lecture material. Students who miss more than 6 classes in a term will not be permitted to write that term’s exam.

EXPECTATIONS AND REGULATIONS

Being here, on time and prepared: Attendance is mandatory; there will be a sign-in sheet for every class. Too many missed classes will affect your participation grade. If you miss more than 6 classes in a term, you will not be permitted to write that term’s exam. Take good notes on the lectures. Come to class with the assigned readings done in advance. Bring the readings with you! (even when that means lugging around both volumes of the Sugars and Moss anthology—sorry, but there’s no way around this).

Basic preparation for class: Do not simply skim the texts; read slowly and attentively. Give yourself enough time to do the readings before class. I suggest you devote a regular chunk of

time each week to preparation for this class. Consult the Reading Schedule well beforehand so you know what's coming. The amount of time required will vary. As you read, note the elements you find interesting. Think about connections to other texts or to issues we have been discussing in class. Bring questions. Slow and attentive reading is going to improve your ability to participate in class and your ability to retain information when it comes to the exams.

Classroom etiquette: All **cell phones** must be put away. Entirely. I do not want to see or hear them. I prefer that you do *not* take notes on a **laptop**, as laptops are distracting. Having said that, if you insist on bringing one, please know that laptops are to be used for note-taking only in this class (no browsing, no social media, etc.). Laptop users sit in the first two rows. If I find you using your laptop for another other purpose, I will ask you to leave and you may not be permitted to bring it to class for the rest of the year. Other expectations of classroom etiquette are that you listen attentively to the lecture and to the observations made by other students. Have a sense of taking turns when it comes to contributing to discussion. Do not always rely on others to carry the conversation; on the other, if you enjoy contributing, great and thank you! but do be careful not to dominate.

Email: The best way to speak with me is in person during my Wednesday office hours or right after class. Email may be used for brief messages. Please use the subject line ENGL2802. If you have a substantive question about an assignment or the course material, see me during office hours (see header on this course outline). It may be possible to arrange an appointment for another time if you are unavailable during the office hours.

Submission of assignments and penalties for late assignments: All assignments must be submitted electronically on CULearn *before the start of class* on the day they are due. Late assignments may be submitted via CULearn up to five days late. There is a penalty of 1% per weekday (this includes the day they are due if they are submitted after class) and a grace period over the weekend. The maximum penalty is 5%. Essays will *not* be accepted after this five day/-5% period unless proper medical documentation is provided. Please keep a backup copy of all your assignments.

Grades: Grades for written work will be based on insightfulness, presentation of focused ideas supported by textual evidence, effective organization of ideas, clarity of expression, correct use of MLA style, spelling and grammar. The following percentage equivalents will be used when calculating your grades for this class:

A+=90; A/A+=88; A=85; A-/A=83; A-=80
B+/A-=79; B+=77; B/B+=75; B=73; B-/B=72; B-=70
C+/B-=69; C+=67; C/C+=65; C=63; C-/C=62; C-=60
D+/C-=59; D+=57; D/D+=55; D=53; D-/D=52; D-=50
F=0-49 (a numerical grade will be assigned for any paper receiving an F)

Plagiarism: Plagiarism means passing off someone else's words or ideas as your own or submitting the same work in two different academic contexts. The most common forms of plagiarism include unacknowledged copying from secondary sources (including sections as short as sentences and paragraphs, even when you have changed a word), purchasing papers online or

from essay-writing services, or having another person write a paper for you. Do not take these risks. The consequences of plagiarism are severe and are issued by the Dean and the University Senate. In order to avoid plagiarism, you must clearly and correctly provide the specific source of any quotation, borrowed phrasing, or idea you pick up from the internet, from a published source, or from other people.

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.

The policy can be found at: <http://carleton.ca/fass/wp-content/uploads/Academic-Integrity-Sept-2017.pdf>

Help with your writing: The Centre for Student Academic Support provides one-on-one, assignment-specific writing advice, through drop-in or scheduled appointments of 40 minutes. Bring the assignment sheet and your outline or draft. For drop-in hours or to book an appointment, see <https://carleton.ca/csas/writing-services/>

Learning support: For workshops on academic reading, writing, note-taking, proofreading, exam preparation and other topics see <https://carleton.ca/csas/learning-support-workshops/>

REQUEST FOR 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

Please contact your instructor 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: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Religious obligation

Please contact your instructor 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: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC 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 your instructor as soon as possible to ensure accommodation arrangements are made. carleton.ca/pmc

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and its survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: carleton.ca/sexual-violence-support

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

READING SCHEDULE

Read before class. Remember to bring the relevant primary text to class.

- Sept. 7 Introduction to the Course
- Figure 1 (Vol. I: 33)
 - Molson Canada, “I Am Canadian” (Vol. II: 703) and (viewed in class) Art Napoleon, “My Name is Joe and I am ... Indigenous”
 - Jeannette Armstrong, “History Lesson” (II: 597)
- Sept. 14 Land, Sovereignty, and Stories
- *The Indian Act*, 1876 and 1927 (I: 321-325)
 - Thomas King, “Borders” (Vol II: 580-89)
 - Thomas King, “ ‘You’ll Never Believe What Happened’ Is Always a Great Way to Start” (ARES)
- Sept. 21 Traditional Stories
- Basil H. Johnston, “Is That All There Is? Tribal Literature” (ARES)
 - Brian Maracle, “The First Words” (I: 1-13)
 - Kahente Horn-Miller “Distortion and Healing: Finding Balance and a ‘Good Mind’ through the Rearticulation of Sky Woman’s Journey” (ARES)
- Sept. 28 European Exploration Literature: Representing First Contact
- Figures 2 & 3 (I: 34-35)
 - *Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the TRC* (read 1-8, 43-50) (ARES)
 - Jacques Cartier, from *The Voyages of Jacques Cartier* (I: 41-51)
 - Mary Louise Pratt, “Arts of the Contact Zone” (ARES)
- Oct. 5 Christian missionaries and adaptive Indigenous literacies
- Jean de Brébeuf, from *The Jesuit Relations* (I: 56-60)
 - Lisa Brooks, “Alnôbawôngan, Wlôgan, Awikhigan: Entering Native Space” from *The Common Pot* (1-13) (ARES)
 - Jean de Brébeuf “The Huron Carol” and “Jesus, He is Born” (I: 61-62)
- Oct. 12 European exploration and Indigenous knowledge
- John Franklin, from *Narrative of a Journey to the Shores of the Polar Sea* (I: 90-102)
 - Inuit testimony of the 1845 Franklin expedition (I: 103-07)
 - **SHORT WRITING ASSIGNMENT DUE**
- Oct. 19 Inuit art and literature: Alooook Ipellie

- *Visit to Carleton University Art Gallery* to see the exhibit, “Walking Both Sides of an Invisible Border: Alooook Ipellie,” meet inside gallery in St Patrick’s Building at 2:35 AND
- Alooook Ipellie, “Love Triangle” and “Summit with Sedna, the Mother of Sea Beasts” (ARES)

Oct. 26 Fall Reading Week

Nov. 2 Conversion narratives and 20th century reflections on Christianization

- Boston King, from *Memoirs of the Life of Boston King* (I: 148-152)
- George Copway, from *Life, History and Travels of Kah-ge-gah-bowh* (I: 240-44)
- George Elliott Clarke, “Bio: Black Baptist Bastard” (II: 661-62)
- Maria Campbell, “Jacob” (II: 477-484)

Nov. 9 Literature of Settlement: Non-Fiction

- Susanna Moodie, from *Roughing It in the Bush* and *Life in the Clearings versus the Bush* (I: 211-230)
- Catharine Parr Traill, from *The Backwoods of Canada* (I: 196-207)
- Mary Ann Shadd, from *A Plea for Emigration* (I: 246-250)

Nov. 16 Literature of Settlement: Nineteenth and Twentieth-Century Myth-Making

- Oliver Goldsmith, “The Rising Village” (I: 162-175)
- Margaret Atwood, from *The Journals of Susanna Moodie* (II: 441-446)

Nov. 23 Indigenous Political Writing: Petitions and Treaty Literature

- Lisa Brooks, “Awikhighawogan: Mapping the Genres of Indigenous Writing,” from *The Common Pot* (222-233, especially 224-226 and 229-231) (ARES)
- Joseph Brant (Thayendanegea), “Letter to Capt. Green” (I: 144-47)
- Leanne Simpson, “nogojiwanong” (ARES)

Nov. 30 Distinguishing Canadian identity in the 19th century

- Fig 4 (I: 277)
- Thomas Chandler Haliburton, “The Clockmaker” (I: 188-193)
- Isabella Valancy Crawford, “Canada to England” and “The Camp of Souls” (I: 343-46)
- Alexander Muir., “The Maple Leaf For Ever” (I: 316-17)
- CLOSE READING DUE

DECEMBER EXAM on Fall material will take place during the formal examination period, December examination period, Dec. 9-21.

- Jan. 11 The “Vanishing Race” Myth
- Figs 6, 9 (I: 279, 282)
 - Duncan Campbell Scott, “The Last of the Indian Treaties” and “The Onondaga Madonna” (I: 427 and 437-440)
 - Pauline Johnson, “A Strong Race Opinion: On the Indian Girl in Modern Fiction” and “The Corn Husker” (I: 400 and 401-03)
- Jan. 18 Settler Indigenization and the Use of Oppositions: “Primitive vs Modern,” Romance vs Realism:
- Martha Ostenso, *Wild Geese*
- Jan. 25 Que(e)r(ing) Settler Myths
- Sinclair Ross, “The Painted Door” (II: 135-149)
 - Douglas Le Pan, “*Coueurs de Bois*” (II: 189-190)
- Feb. 1 Urban Realism: Subjectivity, Desire, Entrapment
- Gabrielle Roy, *The Tin Flute*
- Feb. 8 Gabrielle Roy, *The Tin Flute*
- Feb. 15 Modernism in Canadian Poetry
- AM Klein, “Portrait of the Poet as Landscape” (II: 153-58)
 - Earle Birney, “Anglosaxon Street” (II: 114-16)
 - Dorothy Livesay, “Day and Night” (II: 164-68)
- Feb. 22 Winter Reading Week
- Mar. 1 Centennial-Era Cultural Nationalism and Indigenous Counter-Histories
- George Grant, from *Lament for a Nation* (II: 269-271)
 - Dennis Lee, from *Civil Elegies* (II: 465-69)
 - Al Purdy, “The Country North of Belleville” (II: 274-76)
 - Chief Dan George, “A Lament for Confederation” (II: 252)
 - Buffy Sainte Marie, “My Country ‘Tis of Thy People You’re Dying” (<https://www.youtube.com/watch?v=bTqV1pnQoos> also see 1966 lyrics)

there; compare to 2017 lyrics at <https://genius.com/Buffy-sainte-marie-my-country-tis-of-thy-people-youre-dying-2017-lyrics>)

- Willie Dunn, I Pity the Country (<https://genius.com/Willie-dunn-i-pity-the-country-lyrics>)
- Willie Dunn, *The Ballad of Crowfoot* (NFB: in class)
- **EVALUATION OF A CRITICAL ARTICLE DUE**

Mar. 8 Racism and Multiculturalism

- Austin Clarke, “Canadian Experience” (II: 359-370)
- Yin-me Yoon, *Group of Sixty Seven* (II: 541)
- Fred Wah, from *Diamond Grill* (II: 558-563)
- Marilyn Dumont, “Circle the Wagons” (II: 646)

Mar. 15 Difficult Inheritances

- Margaret Laurence, “A Bird in the House” (II: 300-313)
- Madeleine Thien, “Simple Recipes” (II: 695-702)
- Dionne Brand, “Blues Spiritual for Mammy Prater” (II: 632-34)

Mar. 22 Feminist and Indigenous Gothics

- Alice Munro, “Meneseung” (II: 336-351)
- Eden Robinson, “Dogs in Winter” (II: 674-692)
- II: Fig 5 (245) and Fig 4 (542)

Mar. 29 The Graphic Novel

- Jeff Lemire, *Essex County*

Apr. 5 Environmental Writing

- Don McKay, “Close-Up on a Sharp-Shinned Hawk” (II: 568)
- Dionne Brand, from *Inventory* (II: 634-37)
- Rita Wong, “nervous organism” and “canola queasy” (II: 693-94)
- **COMPARATIVE ESSAY DUE**

APRIL EXAM on Winter material will take place during the formal examination period, April 12 – 27.