

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

ENGL 2802B: Canadian Literatures

Prerequisites: second-year standing or permission of the department

Time: Monday, Wednesday, 11:35-12:55

Location: *Please confirm location on Carleton Central*

Instructor: Dr. Sara Jamieson

Email: sara_jamieson@carleton.ca

Office: 1819 Dunton Tower

Phone: 613-520-2600 ex. 2431

Office Hours: Monday, Wednesday 2-3, or by appointment

This course introduces you to a wide variety of texts—novels, graphic novels, plays, poems, short fiction, songs, exploration accounts, and life writing—all written in or about the place now known as Canada, but produced by people with very different histories, perspectives, and traditions. Through lectures and collaborative close reading, the course will invite you to develop a sense of the role that literature has played in defining *and* contesting the idea of a national Canadian culture.

Please note that English 2802 is a writing attentive course. In English 2802, “writing attentive” means the following:

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 a thesis statement across each essay

- *develop complex ideas using correct and effective expression, according to academic English practice

- *develop literary reading skills through close analysis of poetry and/or prose passages

- *use and cite evidence from primary texts appropriately

- *develop secondary research and citation skills

- *a portion of class time will be devoted to developing an improving essay writing skills and research essay skills

Reading List:

(texts available at Haven Books, 43 Seneca St., [613] 730-9888)

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

Paul Quarrington, *King Leary*

Shelia Watson, *The Double Hook*

L.M. Montgomery, *Anne of Green Gables*

David Chariandy, *Soucouyant*

Djanet Sears, *The Adventures of a Black Girl in Search of God*

Tomson Highway, *The Rez Sisters*

SKY Lee, *Disappearing Moon Café*

Mariko Tamaki and Jillian Tamaki, *This One Summer* (graphic novel)

Recommended: *MLA Handbook for Writers of Research Papers*, 8th Ed.

Note: Additional texts will be made available through ARES on the library website.

Assignments and Evaluation:

Term One:

Short Writing Assignment: 10% (due Monday October 8)

Close Reading Assignment: 15% (due Wednesday Nov. 28)

Class Contribution: 5%

Term Two:

In-class Essay (**Wednesday Feb. 13**) **OR** Seminar Presentation **OR** Poetry Recitation: 15%
(Feb. 5, 8, 11)

Research Essay: 20% (due Wednesday, March 27)

Final Exam: 20% (scheduled exam period)

Class Contribution: 5%

Both terms: There will be three short quizzes spaced throughout the year (November 19, January 30, and March 6). These are each worth 5% , but only the best two out of three quizzes will count toward your final grade (10%).

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.

Assignment Guidelines:

Quizzes: There will be three of these throughout the year. These are very short (they will take up 10 minutes or so of class time) and are designed to test your knowledge of the material covered so far on the class reading list.

Short Writing Assignment (500 - 600 words, 2-4 paragraphs, 12 pt. font, double spaced):

This assignment will require you to respond to a prompt about a text. Evaluation will be based on: effective use of topic sentences, coherent paragraphs, and quality of observations. MLA format must be used.

Close Reading Assignment (1000 words / four pages, 12 pt. font, double spaced):

This will be an analysis of a passage from one of texts we have studied, chosen from a selection that I will provide. Evaluation will be based on attention to the details of the passage (i.e. the author's language and technique) and the formulation of a coherent thesis about how these details contribute to the overall meaning. MLA format must be used.

Presentations:

This assignment gives students the opportunity to decide some of the course content by giving a presentation on a work of their choice from the Sugars and Moss anthology. All presentations should be no shorter than 15 minutes, no longer than 20 minutes. Choose a **short work** (you are strongly encouraged to choose a poem for this assignment) from either volume of the Sugars and Moss anthology and teach it to the class. This will include a detailed critical analysis of the text. Examine the major themes and ideas that appear in the text; try to include some specific references to the writer's use of word-play, imagery, poetic devices, diction etc. in your analysis. You should be prepared to provide historical and cultural context when needed.

Choose texts that are not on the course reading list. You must inform the class one week in advance which text you will be looking at, so that we all have chance to read it. Presenters should be prepared to field detailed questions from the class and myself. Hand in your presentation notes to me after presenting. These notes do not need to be in the form of a formal essay, but should be typed and double-spaced and include references to any source material used.

N.B.: You need to e-mail me with your idea in order to sign up and book a date for a presentation.

Poetry Recitation: This assignment gives you the opportunity to recite a memorized poem in front of the class, and to reflect on how the experience of memorizing and declaiming a poem affects your understanding of its meaning. Choose a poem from the anthology to memorize: it must be a poem that is not on the course reading list, and it must be no shorter than 14 lines. Commit the poem to memory and recite it in front of the class. After your recitation, you should be prepared to field detailed questions about its meaning from myself and from the rest of the class, and you must submit a brief analysis in which you consider questions such as: Why did you choose this particular poem? What did you find particularly challenging about the exercise? How did the process of memorizing and reciting enhance or otherwise affect your understanding of the poem? What is the value of memorizing and/or reciting poetry? You must inform the class one week one week in advance which poem you will be reciting, so that we all have a chance to read it.

N.B. You need to e-mail with your idea for a recitation in order to sign up and book a date.

Students who do not wish to choose the Presentation/Recitation option will be required to write an **In-Class Essay (Feb. 13)**. This assignment requires you to write an essay on one of the topics that I will provide on the day of the essay. The topics will cover works on the course reading list for the month of January (Chariandy, Sears, Crummey). This is an open book exercise, so you will need to have the texts with you.

Research Essay (1500-2000 words / 6-8 pages, 12 pt. font, double spaced): This assignment requires you to submit a research essay six to eight pages in length. Topics will be distributed well in advance of the due date. The essay should have a thesis statement and develop an argument supported by secondary sources and by examples from the primary text. Correct adherence to MLA format and correct spelling, grammar, and punctuation are required.

Attendance and Class Contribution: This portion of the grade will be based on your attendance record, evidence of having completed the assigned readings, active listening and **appropriate** participation in class discussions. Perfect attendance alone does not guarantee a

perfect grade (5/5 per term). **In my experience, students who attend classes regularly stand a far better chance of doing well in the course than those who do not. This is in part because the final exam will test you specifically on material that has been discussed in class.**

If you miss a class, it is your responsibility to find out what went on in your absence.

Final Exam: This three-hour exam will be scheduled by the registrar during the official exam period. It will cover material from the whole year, and will involve some combination of short answers, passage identification and analysis, and essay writing. No exam aids will be permitted. **Students who do not attend the class (i.e. miss 12 or more classes per term) will not be permitted to write the final exam. It is your responsibility to consult the exam schedule and ensure that you will be in town for the exam.**

Expectations and Regulations:

Attendance is mandatory; there will be a sign-in sheet for every class. Missing too many classes will prevent you from being permitted to write the final exam.

Classroom courtesy: The classroom should be a safe and respectful environment for all of us, and that includes me as the instructor. No cell phones, please. Laptops are to be used for note-taking only; please refrain from randomly surfing the web during class. This is discourteous to the instructor and your fellow students. In my experience, the students who spend most of every class giggling at something on a screen do not tend to do as well as those who are alert and engaged with what is actually going on!

Please stay for the duration of the class; if you must leave early, I would appreciate it if you would let me know beforehand.

For every class, you are expected to arrive having read the assigned readings, and to bring them with you. In the case of novels, yes, you are expected to have read the **WHOLE NOVEL** before the first class on it. 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.

Submission of Assignments: Assignments are due IN CLASS on the due date. Alternatively, you may use the dropbox outside the English Department office (DT 1812). Use the dropbox at your own risk: if I don't find the paper in my mailbox, then as far as I am concerned, it has not been submitted. In the unlikely event that an assignment submitted to the dropbox does not reach me, you must be able to submit a copy to me as soon as this is brought to your attention. To be safe, it's a good idea to follow up with an e-mail when you submit something to the dropbox.

Late Penalty: The late penalty is 2% per day late, including weekends. Papers more than two weeks late will not be accepted without appropriate documentation.

Grace Period: For certain assignments, there will be a grace period of seven days during which there will be no lateness penalty. **This applies only to the Close Reading Assignment and the Final Research Essay.** Think of this as a no-questions-asked extension. How you use this grace

period is up to you; you can use all seven days on one assignment, or use three for one and four for the other, etc. Please make a note on your assignment of how many days you have used.

Bonus Marks:

During the year, you will have the opportunity to earn bonus marks for attending literary events outside class time. Please provide proof of attendance (a ticket stub, a selfie etc.) and one mark will be added to your final grade for the course. These events include:

The Ottawa International Writers Festival, October 25-30, 2018 (attend ONE Writers Festival event to earn one mark) See <http://www.writersfestival.org> for details. You can attend any event that interests you (it does not have to feature a Canadian author).

Writers Festival events are FREE for Carleton students. Use your student card to purchase tickets online or at the door.

Versefest: A World of Poetry in Ottawa, March 2019 Attend ONE Versefest event and ONE mark will be added to your grade. As with the Writers Festival, the event you attend does not have to feature a Canadian poet.

Versefest events are FREE for Carleton students. Use your student card to purchase tickets online or at the door.

2018-19 Munro Beattie Lecture featuring Canadian writer David Chariandy (Thursday, January 31, Dominion Chalmers United Church, 7pm). Admission FREE.

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.

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/>

Requests 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 is 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>

Class Schedule:

Week One: Wednesday Sept. 5

Welcome and Introduction

Week Two: Hockey Nationalism and the Myth of the North

Monday, Sept. 10

Paul Quarrington, *King Leary*

Wednesda, Sept. 12

King Leary

*suggested reading on *King Leary*: Jamie Dopp, “Win Orr Lose: Searching for the Good Canadian Kid in Canadian Hockey Fiction.” *Canada’s Game: Hockey and Identity*. Ed. Andrew C. Holman Article on reserve in ARES.

Week Three: Youth and Old Age in Canadian Culture

Monday, Sept. 17

King Leary

Wednesday, Sept. 19

King Leary

Week Three: Arctic Exploration; Inuit Art and Culture

Monday, Sept. 24

John Franklin, *Narrative of a Journey to the Shores of the Polar Sea*
(Sugars and Moss I, 92-102)

Wednesday, Sept. 26

Narrative of a Journey to the Shores of the Polar Sea, continued; Inuit Testimony of the 1845 Franklin Expedition (Sugars and Moss I 104-106)

Alootook Ipellie, “Love Triangle” and “Summit with Sedna, the Mother of Sea Beasts” (ARES)

Week Four: Inuit Art and Literature; The Franklin Myth

Monday, Oct. 1: On-Campus Field Trip to Carleton University Art Gallery Exhibit “Walking Both Sides of an Invisible Border: Alootook Ipellie”

(meet inside gallery in St. Patrick’s Building at 11:35)

Wednesday, Oct. 3:

Margaret Atwood, “The Age of Lead” (Sugars and Moss 2, 450-59)

Stan Rogers, "Northwest Passage" (Sugars and Moss 2, 516)

Week Five: Settlement Narratives

Monday, Oct. 8

Susanna Moodie, selections from *Roughing It in the Bush* (Sugars and Moss I, 211-27)

Short Writing Assignment Due

Wednesday, Oct. 10

Catherine Parr Traill, selections from *The Backwoods of Canada* (Sugars and Moss I, 196-202)

Mary Ann Shadd, from *A Plea for Emigration* (Sugars and Moss I, 246-250)

Week Six: Settlement Imagined: Historiographic Metafiction

Monday Oct. 15

Alice Munro, "Meneseteung" (Sugars and Moss 2, 336-51)

Wednesday, Oct. 17

"Meneseteung"

☺Fall Break☺ (no classes)

Week Seven: Haunted Settlements

Monday, Oct. 29

Sheila Watson, *The Double Hook*

Wednesday, Oct. 31

Sheila Watson, *The Double Hook*, continued

Week Eight:

Monday, Nov. 5

Sheila Watson, *The Double Hook*

Wednesday, Nov. 7

The Double Hook

*Marlene Goldman, "Coyote's Children and the Canadian Gothic: Sheila Watson's *The Double Hook* and Gail Anderson-Dargatz's *The Cure for Death by Lightning*" on reserve in ARES (we will all read this article and discuss it in class)

Week Nine: Nineteenth-Century Popular Forms

Monday, Nov. 12

Sir Charles G.D. Roberts, "When Twilight Falls on the Stump Lots"
"The Animal Story"

Wednesday, Nov. 14

E. Pauline Johnson, "A Cry from an Indian Wife"

“The Corn Husker,” (Sugars and Moss I, 395-400)
excerpt from *The Indian Act* (Sugars and Moss 1, 321-24)

Week Ten: Paddling and Poetry: The Canoe and its Meanings

Monday, Nov. 19

First Reading Quiz

E. Pauline Johnson, “The Song My Paddle Sings” (Sugars and Moss 1, 396-97)

Archibald Lampman, “Morning on the Lièvre” (can be found here:

<https://tspace.library.utoronto.ca/html/1807/4350/poem1190.html>)

Wednesday, Nov. 21

Isabella Valancy Crawford, “The Camp of Souls” (Sugars and Moss I, 343)

Week Eleven: Canadian Children’s Literature: *Anne of Green Gables*

Monday, Nov. 26

L.M. Montgomery, *Anne of Green Gables*

Wednesday, Nov. 28

Anne of Green Gables, continued

Suggested reading: Janice Fiamengo, “Toward a Theory of Popular Landscape in *Anne of Green Gables*.” *Making Avonlea: L.M. Montgomery and Popular Culture*, ed. Irene Gammel. On reserve in ARES.

Week Twelve:

Monday, Dec. 3

Anne of Green Gables, continued

Thurs. Dec. 7

Wrap-Up

Winter Term Schedule:

Week One:

Monday, Jan. 7: Literature and Multiculturalism

David Chariandy, *Soucouyant*

excerpt from *The Canadian Multiculturalism Act*, 1988 (Sugars and Moss II, 544-45)

Wednesday, Jan. 9

Soucouyant, continued

Week Two: *Soucouyant* continued; Drama and History

Monday, Jan. 14

Soucouyant

Wednesday, Jan. 16

Djanet Sears, *The Adventures of a Black Girl in Search of God*

Week Three: Drama and History, continued

Monday, Jan. 21

The Adventures of a Black Girl in Search of God

Wednesday, Jan. 23

The Adventures of a Black Girl in Search of God

Week Four: Poetry and Place

Monday, Jan. 28

Michael Crummey, “Bread,” “What’s Lost,” “Newfoundland Sealing Disaster” (Sugars and Moss 2, 668-669)

Wednesday, Jan. 30

Second Reading Quiz

Michael Crummey, continued

Week Five: Presentations/Recitations

Monday, Feb. 4

readings TBA

Wednesday, Feb. 6

readings TBA

Week Six: Presentations/Recitations; In-Class Essay

Monday, Feb. 11

Readings TBA

Wednesday, Feb. 13

In-class essay (only for students who did NOT do a presentation or recitation)

☺Reading Week☺ (no classes)

Week Seven: Family Genealogy, Urban Geography

Monday, Feb. 25

SKY Lee, *Disappearing Moon Café*

excerpt from *An Act to Restrict and Regulate Chinese Immigration to Canada* (Sugars and Moss I, 336-340)

Wednesday, Feb. 27

Disappearing Moon Café

Week Eight:

Monday, March 4

Disappearing Moon Café

Wed. March 6

Third Reading Quiz

Robert Kroetsch, “Elegy for Wong Toy” (Sugars and Moss 2, 320)

Week Nine: “Road” Narratives

Monday, March 11

Thomas King, “Borders” (Sugars and Moss 2, 580-89)

Wednesday, March 13

Maria Campbell, “Jacob” (Sugars and Moss 2, 477-85))

Week Ten: More “Road” Narratives

Monday, March 18

Thomson Highway, *The Rez Sisters*

Wednesday, March 20

The Rez Sisters

Week Eleven: *The Rez Sisters* wrap-up; Indigenous Gothic

Monday, March 25

The Rez Sisters

Wednesday, March 27

Eden Robinson, “Dogs in Winter” (Sugars and Moss 2)

Research Essay Due

Week Twelve: The Graphic Novel

Monday, April 1

Jillian Tamaki and Mariko Tamaki, *This One Summer*

Wednesday, April 3

This One Summer

Week Thirteen

Monday, April 8

Exam Review