

Carleton University
 Fall/Winter 2018-2019
 Department of English
ENGL 2802C: Canadian Literatures

Prerequisites: Second-year standing or permission of the department
 Preclusions: None

Day(s) of the week / Time(s) of lectures: Tuesdays and Thursdays, 11:35 a.m.-12:55 p.m.

Location: Fall Term: 409 Southam Hall / Winter Term: 501 Southam Hall

(Please double check location on Carleton Central)

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Strange Canadas

Course Description: This course provides an introduction to Canadian and Indigenous writing by exploring how these literatures have contributed to, questioned, and complicated conventional ideas of what a national literature might look like. The governing principle of this class will be an emphasis on the strangeness and eccentricity of our national literature--indeed, on the strangeness and instability of the “us” to which the seemingly innocent phrase “our national literature” refers. In the first term, we will study poetry and fiction that thematizes encounters between indigenous and settler cultures in order to think about how English Canada’s history as a colonial settler society has shaped—and continues to shape—both settler and indigenous cultural production in Canada. In the second term, we will examine literature’s role in both consolidating and contesting national myths in texts focused on issues of gender, sexuality, language, biculturalism, race, and multiculturalism across a range of literary genres including poetry, the novel, and short fiction. Throughout the year, as we delve into Canada’s complex literary traditions and their relation to Indigenous and diasporic histories and literatures, we will be especially alert to the ways in which the appearance of strange figures (ghosts, monsters, grotesques), new genres (SF, superhero fiction, Cli-Fi), extreme states of being (psychosis, amnesia, ecstasy), and stylistic departures from realism (romance, Gothic, cubism, surrealism, magic realism) come to signal disruptions in conventional thinking about “Canada” and about what it means to imagine a singular, unified national literature.

Course Objectives: A commitment to this class will help you develop an introductory knowledge of concerns, traditions, texts, and contexts relevant to the study of Canadian and Indigenous writing from the nineteenth century to the present. You will be exposed to methods of close reading and analysis drawn from formalist, Marxist, psychoanalytic, feminist/gender, postcolonial, indigenous, queer, environmentalist, and critical race studies, and will learn how these kinds of critical positionings have

been employed by Canadian literary critics to understand and interrogate a selection of key literary works. As a designated “writing attentive” class, ENGL 2802 will also help you hone your skills at planning informed, well-organized essays, writing clear, concise paragraphs, and sharpening your sense of MLA style and formatting (see “Writing Attentive,” below).

Writing Attentive:

- Students will write at least one examination.
- Students will write a number of formal essays in which they are expected to do the following:
 - i. develop a thesis statement across each essay
 - ii. develop complex ideas using correct and effective expression, according to academic English practice
 - iii. develop literary reading skills through close analysis of poetry and/or prose passages
 - iv. use and cite evidence from primary texts appropriately, using the MLA documentation style
 - v. develop secondary research and citation skills
- A portion of class time will be devoted to developing and improving essay-writing skills and research essay skills

Required Texts (available at the campus bookstore):

John Steffler, *The Afterlife of George Cartwright* (NCL)

James DeMille, *A Strange Manuscript Found in a Copper Cylinder* (Broadview)

Isabella Valancy-Crawford, *Winona; or, The Foster-Sisters* (Broadview)

Eden Robinson, *Monkey Beach*

Martha Ostenso, *Wild Geese* (NCL)

Hugh MacLennan, *Two Solitudes* (NCL)

Hubert Aquin, *Next Episode* (NCL)

Robertson Davies, *Fifth Business* (Penguin)

Margaret Atwood, *Lady Oracle* (Seal)

Michael Ondaatje, *In the Skin of a Lion* (Vintage)

Chariandy, David. *Soucouyant: A Novel of Forgetting* (Arsenal Pulp)

Additional short fiction, poetry, documents, and criticism will be distributed in class or made available for download over the library’s electronic reserve system (ARES).

Method of Evaluation:

FALL

Attendance		5%
Short Essay 1	due October 9	10%
Short Essay 2	due November 8	10%
Fall Exam	Date and time TBA	25%

WINTER

Attendance		5%
Comparative Essay	due February 26	20%
Winter Exam	Date and time TBA	25%

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

Course Procedures:

Basic Preparation: As a matter of course I expect that you will: (1) attend the lectures, (2) complete the scheduled readings beforehand, (3) arrive prepared to discuss what you have read, (4) bring the relevant text(s) to class. Note that there are many novels on the course reading list. Keeping up with the readings will require some concerted time-management on your part. In general, plan to read about 150 pages of fiction per week; everyone reads at a different pace, so be conscious of how long it takes you to read that amount on average, and block out your weekly calendar accordingly. If you find yourself with extra time for one reason or another, read ahead in the next novel. I strongly recommend that you take notes on the lectures and keep a record of the passages we discuss in class, as this information will be essential when planning your essays and studying for the final exam. Writing in the margins of your books and marking off key passages as you read is also a good idea.

Handing In Assignments/Late Penalty: Assignments are to be submitted in class the day they are due. Assignments submitted outside of class (via the drop box on the 18th Floor of Dunton Tower beside the main English Office) on the day they are due are considered late and will automatically be penalized by $\frac{1}{3}$ of a letter grade, as well as an additional $\frac{1}{3}$ of a letter grade for each day they are late beyond the original due date. Hard copies only; no emailed assignments will be accepted.

Emergencies and Extensions: The only exceptions to the above rule regarding the late penalty and in-class submission are those rare instances for which corroborating documentation can be provided (such as a medical emergency or the death of an immediate family member). Computer and/or printing difficulties do not qualify as emergencies, frustrating and miserable though they are. Requests for extension may be granted in some instances in advance, but only for compelling reasons. Any such request must be made in writing or in person to the professor (not the Teaching Assistant) no later than 48 hours prior to the due date of the assignment. Requests for “retroactive” extensions (i.e. requests made on or after the due date of the essay) will not be considered.

Grading Criteria: Grades for term work will be based on insightfulness, originality, focus, organization of ideas, clarity of expression, scholarly rigor, correct use of MLA style, spelling, and grammar.

Grade Scale:

Letter	%	GPA
A+	90-100	12
A	85-89	11
A-	80-84	10

B+	77-79	9
B	73-76	8
B-	70-72	7
C+	67-69	6
C	63-66	5
C-	60-62	4
D+	57-59	3
D	53-56	2
D-	50-52	1
F	0-49	0

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.

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>

Schedule of Readings

Throughout both terms, we will periodically study poems, nonfiction prose, and literary criticism with a thematic or contextual connection to the main work. These additional materials, distributed in class or

made available over ARES, are also required reading and are examinable. A complete list of these supplementary materials will be made available prior to the Fall and Winter exams.

Thurs, Sept 6	Introduction to the Course Charles G. D. Roberts, “An Ode for the Canadian Confederacy” (will be handed out in class) Jeanette Armstrong, “History Lesson” (will be handed out in class)
Tues, Sept 11	The Afterlife of George Cartwright (Chapters 1-3; pp. 7-82)
Thurs, Sept 13	The Afterlife of George Cartwright (Chapters 4-7; pp. 83-150)
Tues, Sept 18	The Afterlife of George Cartwright (Chapters 8-10; pp. 151-210)
Thurs, Sept 20	The Afterlife of George Cartwright (Chapters 11-16; pp. 211-267)
Tues, Sept 25	A Strange Manuscript Found in a Copper Cylinder (Chapters 1-7; pp. 47-109)
Thurs, Sept 27	A Strange Manuscript Found in a Copper Cylinder (Chapters 8-17; pp. 109-84)
Tues, Oct 2	A Strange Manuscript Found in a Copper Cylinder (Chapters 18-27; pp. 185-257)
Thurs, Oct 4	A Strange Manuscript Found in a Copper Cylinder (Chapters 18-31 ; pp. 258-81)
Tues, Oct 9*	Winona; or The Foster Sisters (Chapters 1-11; pp. 79-151) Short Essay #1 due
Thurs, Oct 11	Winona; or The Foster Sisters (Chapters 12-16; pp. 158-191)
Tues, Oct 16	Winona; or The Foster Sisters (Chapters 17-24; pp. 192-248)
Thurs, Oct 18	Winona; or The Foster Sisters (Chapters 25-30; pp. 249-286)
Tues, Oct 23	FALL BREAK
Thurs, Oct 25	FALL BREAK
Sun, Oct 28	BONUS EVENT & ASSIGNMENT (OPTIONAL): Ottawa Writer’s Festival: True North with Waubgeshig Rice and Eden Robinson (Hosted by Susan Birkwood)
Tues, Oct 30	Monkey Beach (Part 1; pp. 1-138)
Thurs, Nov 1	Monkey Beach (Part 2; pp. 139-192)
Tues, Nov 6	Monkey Beach (Part 2 [cont’d]; pp. 192-294)
Thurs, Nov 8*	Monkey Beach (Parts 3 and 4; pp. 295-374) Short Essay #2 due
Tues, Nov 13	Class attends Alooook Ipellie Exhibit at CUAG (guided tour)
Thurs, Nov 15	Alooook Ipellie, selected stories and art from <i>Arctic Dreams and Nightmares</i> (TBA)
Tues, Nov 20	Indigenous Zombie Fiction: Jacques L. Condor/Maka Tai Meh, “Those Beneath the Bog” and Richard Van Camp, “On the Wings of This Prayer” (ARES)
Thurs, Nov 22	Indigenous Cli-Fi, SF, and Superhero Fiction: Drew Hayden Taylor, “Super-Disappointed,” Richard Van Camp, “Lying In Bed Together,” Drew Hayden Taylor, “Take Us To Your Chief” (ARES)
Tues, Nov 27	Wild Geese (Chapters 1-5; pp. 7-103)
Thurs, Nov 29	Wild Geese (Chapters 6-14; pp. 104-200)
Tues, Dec 4	Wild Geese (Chapters 15-22; pp. 201-302)
Thurs, Dec 6	Exam Prep
Tues, Jan 8	Introduction
Thurs, Jan 10	Two Solitudes (Chapters 1-13; 1-153)

Tues, Jan 15	Two Solitudes (Chapters 14-30; 153-288)
Thurs, Jan 17	Two Solitudes (Chapters 31-39; 289-373)
Tues, Jan 22	Two Solitudes (Chapters 40-53; 375-470)
Thurs, Jan 24	Next Episode
Tues, Jan 29	Next Episode
Thurs, Jan 31	La Corriveau: stories and excerpts by Gaspé, Kirby, and Glover (ARES)
Tues, Feb 5	Fifth Business (Chapters 1-2)
Thurs, Feb 7	Fifth Business (Chapters 3-4)
Tues, Feb 12	Fifth Business (Chapters 5-6)
Thurs, Feb 14	Margaret Laurence, "A Bird in the House" (ARES)
	Alistair MacLeod, "The Boat" (ARES)
Tues, Feb 19	WINTER BREAK
Thurs, Feb 21	WINTER BREAK
Tues, Feb 26*	Lady Oracle (Parts 1-2; pp. 3-124)
	Comparative Essay due
Thurs, Feb 28	Lady Oracle (Part 3; pp. 127-190)
Tues, Mar 5	Lady Oracle (Part 4; pp. 193-307)
Thurs, Mar 7	Lady Oracle (Part 5; pp. 311-345)
	Margaret Atwood, "Death By Landscape" (ARES)
Tues, Mar 12	In the Skin of a Lion (Book 1; pp. 1-103)
Thurs, Mar 14	In the Skin of a Lion (Book 2; pp. 105-173)
Tues, Mar 19	In the Skin of a Lion (Book 3; pp. 177-244)
Thurs, Mar 21	daphne marlatt, selected poems (handout)
	M. Nourbese Philip, selected poems (handout)
	Dionne Brand, selected poems (handout)
Tues, Mar 26	Soucouyant (Chapters 1-2)
Thurs, Mar 28	Soucouyant (Chapters 3-4)
Tues, Apr 2	Soucouyant (Chapters 5-6)
Thurs, Apr 4	Exam Prep