

**Carleton University
Fall 2021
Department of English**

ENGL 3105A: *History of Literary Theory*

*Precludes additional credit for ENGL 3000, and ENGL 3001 (no longer offered)
Prerequisite(s): third-year standing or permission of the department.*

Tuesday 8:35 – 11:25 a.m.
Location: Richcraft Hall 2200
Please confirm location on Carleton Central

Instructor: Prof Janne Cleveland
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Office: 1913 DT
Phone:
Office Hours: TBD by appointment

Course Description:

What is literary theory, and what might a history of it look like? Further, how can an exploration of this history benefit us as we read contemporary literature? Literary theory, broadly defined, presents a set of analytic tools for interpreting the narratives that enable us to better understand the worlds we inhabit, worlds that can produce many challenges through which we must navigate in our daily lives. Drawing upon philosophy, sociology, cultural studies, and political theory, literary theory (or theories) helps us to trace the historical trajectory of our struggles to define our humanity. This course might be more accurately titled *The Evolution of Literary Theory*, and as such the aim of it is to connect a selection of 21st century literature with theoretical essays across history, prior to the 20th century. We will explore what philosophers, and political and social theorists from the Greeks to the 19th century have to say about ideas like nation, war, religion, belonging, and community that continue to preoccupy the human imagination. In effect, we will explore how the ideas proposed by thinkers of past and ancient periods continue to be relevant to understanding and interpreting the narratives of our own contemporary moment.

Students can expect to achieve the following Learning Outcomes:

1. To provide the skills for critical analysis through reading literatures and theory.
2. To create awareness of the historical trajectory of the development of ideas and ideologies embedded in literature.
3. To develop writing skills necessary to adequately express a critical viewpoint.
4. To understand the role of literature in negotiating the challenges of what it means to be human in the 21st century.

Required Reading:

Extremely Loud and Incredibly Close (2005), Jonathan Safran Foer
What We All Long For (2005) Dionne Brand
All My Puny Sorrows (2014) Miriam Toews
Half a Yellow Sun (2006) Chimamanda Ngozi Adichie
Fifteen Dogs (2015) André Alexis
The Fairy Tale Museum (2018) Susannah M. Smith

Excerpts from theoretical essays (weekly readings) on Brightspace

All books will be available from **Haven Books** (at Sunnyside & Seneca or online at www.havenbooks.ca)

Evaluation:

Attendance/Participation 10%

It is important to attend all classes and be prepared to discuss materials assigned. Students must read the assigned materials prior to class to gain the most benefit. This is a class where students' ideas are valued, and class is a forum in which to explore and expand our perspectives. **However**, if you are sick, please **do not** come to class and share your illness. Email your instructor, get notes on what you miss from one of your peers, and come back when you're able to participate in the work of learning.

Portfolio Responses 30%

Students will be required to submit responses to 3 out of the 6 novels across the term on cuPortfolio. Prompt questions will be provided. These exercises require students to engage deeply with ideas presented in the novels and provide a written response. While there is an expectation to present your ideas in formal writing, no research is required. You may choose to include your thoughts on any of the essays studied during the term in relation to the novels you choose to consider in these responses. **NOTE:** These responses may become the basis for developing your final research paper, so keep this in mind when engaging with this exercise.

Annotated Bibliography with Thesis 30% (5 - 7 double-spaced pages)

This assignment is the foundation of your final paper. From the list of essay topics provided, using **5 - 7 secondary scholarly sources**, you will present a proposal for your final research paper that includes a thesis statement (argument), and a list of citations that you will use as evidence to support your argument. Each citation will be properly annotated in **MLA format*** and will contain a **brief** summary in no more than 2 sentences of each article used, plus a full and careful explanation of how each resource supports your

position, along with how you will use it in your paper. We will go over how to do an annotated bibliography in class, but here is also a very good resource to help you:

<https://owl.english.purdue.edu/owl/resource/614/1/>
<https://owl.english.purdue.edu/owl/resource/747/01/>

Research Paper 30%
(8 - 10 double-spaced pages, in proper MLA format)

This is a formal writing assignment. Using feedback from the thesis/outline assignment, students will present a polished, carefully crafted final paper of **8 – 10** pages (excluding Works Cited page) in **MLA format** with a coherent, arguable thesis, supported by evidence from the text and scholarly sources, a conclusion that responds to and resolves the argument. The most important aspect of your paper is **critical analysis**; in other words, not just what happens in the novel you are examining, but most importantly, why. Keep in mind that this research presents your literary interpretation of the novel, so while there may be anthropological/psychological (or other) elements to be considered, you will be expected to maintain a literary focus that includes a discussion of the historical/philosophical ideas embedded in the narrative. As well, elements of writing such as rich vocabulary, proper use of citation style, correct punctuation and grammar, and sentence structure (syntax) will count toward your grade. Further, structural elements, such as the logical progression of ideas that form the basis of your argument, will be expected. This assignment is your opportunity to demonstrate what you have learned in the course. Don't be afraid to demonstrate your excitement about your discoveries!

Choose **one** of the novels we will read this term to explore in detail. You **must** include at least **two** examples of the excerpted essays studied among your research sources to construct a careful argument (thesis), which will be considered at depth. You may choose to use any of the excerpted essays to make connection the novel you choose, not necessarily just those studied in conjunction with the reading schedule. Your thesis should focus on **one** narrowly defined argument that will be developed throughout your paper. You may choose one of the following topics, but you are also encouraged to develop your own topic relative to your interests in the novel you choose to examine.

- 1) Explore the themes of civil war and nation building in *Half of a Yellow Sun* through an examination of the history of colonialism in Nigeria.
- 2) Construct an argument that answers what is referred to in *What We All Long For*. You should consider who the 'we' is that is referenced, as well as what exactly is longed for in the novel. Consider why what is longed for is so important and what this says about our relationship to desire and each other in the contemporary world.
- 3) Consider how the notion of 'democracy' is interrogated in *Extremely Loud and Incredibly Close*. For example, what does the main character, Oscar, discover about this concept through his experiences of meeting all the people he seeks throughout the narrative?

4) Comment on how the topic of death is explored in *Fifteen Dogs*. You may wish to compare the attitudes of Atticus and Prince in relation to their approach to having consciousness of the inevitability of death.

5) Discuss how the attitude of the ancient Greeks (especially Plato) toward suicide informs the contemporary moral debate on this topic as it emerges in *All My Puny Sorrows*.

6) Consider what Smith's novel *The Fairy Tale Museum* tells us about our ideas of the purpose of museums. What connections might we make between contemporary ideas of collection (what, where, and why), and how these connect to what we understand to be the purpose of narrative?

Late Policy: Assignments must be submitted online through cuLearn on the due date by the beginning of class to receive full marks. There will be **no extensions** granted unless discussed prior to the due date with the instructor. In the case where illness prevents a student from submitting an assignment on time, a doctor's note will be accepted. All other late assignments will be penalized **1 mark** per day up to seven days, including weekends. No assignments will be accepted if they are more than 7 days late unless specific arrangements have been made. **NOTE: It is your responsibility to ensure that all assignments are submitted on time. Keep a backup copy that can be submitted upon request in the event of a lost or misplaced assignment.**

All assignments will be submitted electronically on Brightspace

NOTE: All assignments must be completed to be eligible to pass the course. Failure to hand in all assignments may result in a grade of "F".

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.

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." According to the Department examples of plagiarism include the following:

- any submission prepared in whole or in part, by someone else;
- 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;
- 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 form of intellectual theft. It is a serious offence that cannot be resolved directly with the course's instructor. The Associate Deans of the Faculty conduct 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 failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

Special Information Regarding Fall 2021 Pandemic Measures

All members of the Carleton community are required to follow COVID-19 prevention measures and all mandatory public health requirements (e.g., wearing a mask, physical distancing, hand hygiene, respiratory and cough etiquette) and [mandatory self-screening](#) prior to coming to campus daily.

If you feel ill or exhibit COVID-19 symptoms while on campus or in class, please leave campus immediately, self-isolate, and complete the mandatory [symptom reporting tool](#). For purposes of contact tracing, attendance will be recorded in all classes and labs. Participants can check in using posted QR codes through the cuScreen platform where provided. Students who do not have a smartphone will be required to complete a paper process as indicated on the [COVID-19 website](#).

All members of the Carleton community are required to follow guidelines regarding safe movement and seating on campus (e.g., directional arrows, designated entrances and exits, designated seats that maintain physical distancing). In order to avoid congestion, allow all previous occupants to fully vacate a classroom before entering. No food or drinks are permitted in any classrooms or labs.

For the most recent information about Carleton's COVID-19 response and required measures, please see the [University's COVID-19 webpage](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca

Please note that failure to comply with University policies and mandatory public health requirements and endangering the safety of others are considered misconduct under the [Student Rights and Responsibilities Policy](#). Failure to comply with Carleton's COVID-19 procedures may lead to supplementary action involving Campus Safety and/or Student Affairs.

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 accommodation regarding a formally-scheduled final exam, you must complete the [Pregnancy Accommodation Form](#).

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 [click here](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and 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 me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

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 where 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: <https://carleton.ca/equity/sexual-assault-support-services>

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 will be provided to students who compete or perform at the national or international level. 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

Reading Schedule*

Week 1 September 14	Intro to the course; cuPortfolio questions answered (you must load the template prior – instructions are found on Brightspace)
Week 2 September 21	<i>Extremely Loud and Incredibly Close</i>
Week 3 September 28	Readings from de Tocqueville and Rousseau
Week 4 October 5	<i>What we all Long for</i>
Week 5 October 12	Readings from Adam Smith and Sun Tzu
Week 6 October 19	<i>All My Puny Sorrows</i>
Week 7 November 2	Readings from Plato and Boethius
Week 8 November 9	<i>Half of a Yellow Sun</i>
Week 9 November 16	Readings from Machiavelli and Thoreau
Week 10 November 23	<i>Fifteen Dogs</i>
Week 11 November 30	Readings from Plato and Marx
Week 12 December 7	<i>The Fairy Tale Museum</i> Readings from Ruskin and Newell

***Subject to change. Check on Brightspace frequently for updates**

To be fully prepared to participate in class you should have read the assigned readings (found on the course page on Brightspace) along with the novels prior to when we begin to study a new novel