

**Carleton University**  
**Winter 2021**  
**Department of English**

**ENGL 3501B: Literatures and Cultures 1900-Now**  
**(ONLINE)**

Precludes additional credit for ENGL 3502 (no longer offered).  
Prerequisite(s): Third-year standing or permission of the department.

**Days and Times:** Tuesdays and Thursdays, 1:05 pm -2:25 pm

**Location:** Zoom, Synchronous  
(all lectures and discussions will be recorded)

**Instructor:** Professor D. Dragunoiu

**Email:** dana.dragunoiu@carleton.ca

**Office:** 1925 Dunton Tower

**Phone:** 613-520-2600, ext. 1556

**Office Hours:**  
on demand by appointment

In this online course, we will seek to replicate as closely as possible a traditional face-to-face classroom experience. Therefore, the course will consist of *synchronous* lectures and discussions that will take place on Zoom during the formally scheduled times of the course. These lectures and discussions will be recorded and the recordings will be posted on the course page in CULearn for students to watch on their own time. These recordings will remain accessible to students for the duration of the course. Though students will have the option of watching these recordings on their own time, the expectation is that they will make a good-faith effort to be part of the scheduled sessions. The communal nature of this course is intended to serve as an antidote to pandemic loneliness and to reproduce—if only virtually—the camaraderie and intellectual give-and-take of a traditional classroom. Office hours will take place on Big Blue Button on demand.

When logging into CULearn and Big Blue Button, please make sure you use one of the following three browsers *and* that your browser is up to date: Chrome, Firefox, or Microsoft Edge.

In this survey of twentieth-century literature, we will study the central preoccupations of its writers through the motif of the journey. As a metaphor for life and discovery, the journey holds a hallowed place in our literary history and is revived in its epic form in defining works of Modernism, such as Marcel Proust's *In Search of Lost Time* and James Joyce's *Ulysses*. But it also figures in shorter works—such as Virginia Woolf's *To the Lighthouse*, Samuel Beckett's *Molloy*, Jean Rhys's *Voyage in the Dark*, Toni Morrison's *The Bluest Eye*, and Tomson Highway's *Kiss of the Fur Queen*—in which journeys are belatedly fulfilled, hopelessly delayed, or found to lead back to their place of origin. Our readings will cross the vast expanse of

twentieth-century literature and culture: from the banks of the Vivonne in the French countryside walked by Proust's Marcel to the wanderings of Stephen Dedalus and Leopold Bloom along the river Liffey in Dublin, from the Ramsays' arrival at the lighthouse on an island in the Hebrides to Molloy's labored wanderings through unrecognizable landscapes, from Pecola Breedlove's blighted childhood in Ohio and Anna Morgan's blighted life in England to Champion and Oneemeetoo Okimasis's enforced exile from their childhood home in northern Manitoba. We will be guided by the questions that bedevil those who embark upon these journeys: What is personal identity? Should the self be loyal to itself, to the community to which it belongs, or to a community universally conceived? What does it mean to arrive at a destination? What is our relationship to the past and what does it mean to hold something or someone in memory? Are we free or determined?

### **REQUIRED READING**

Marcel Proust, *Swann's Way* (1913) and selections from *Time Regained* (1927)  
Virginia Woolf, *To the Lighthouse* (1927)  
James Joyce, selections from *Ulysses* (1922)  
Samuel Beckett, *Molloy* (1951)  
Jean Rhys, *Voyage in the Dark* (1934)  
Toni Morrison, *The Bluest Eye* (1970)  
Tomson Highway, *Kiss of the Fur Queen* (1998)

**NB:** I do not recommend that students purchase *Ulysses* and *Time Regained* as we will be reading only relatively brief selections from these texts.

### **Hardcopies of texts:**

Marcel Proust, *In Search of Lost Time: [Swann's Way \(Volume 1\)](#)*. Translated by C.K. Scott Moncrieff and Terence Kilmartin. Revised by D.J. Enright. New York: Modern Library, 2003. ISBN: 9780375751547

Virginia Woolf, *[To the Lighthouse](#)*. Ed. David Bradshaw. Oxford: Oxford UP, 2008. ISBN: 9780199536610

Jean Rhys, *[Voyage in the Dark](#)*. Penguin Classics, 2000. ISBN: 9780141183954

Samuel Beckett, *[Molloy](#)*. Grove Atlantic, 1978. ISBN: 9780802151360

Toni Morrison, *[The Bluest Eye](#)*. Vintage, 2007. ISBN: 9780307278449

Tomson Highway, *[Kiss of the Fur Queen](#)*, Anchor: 2005. ISBN: 9780385258807

### **Online versions of texts:**

NB: Please note that online versions of *Voyage in the Dark*, *The Bluest Eye* and *Kiss of the Fur Queen* are not available.

*Swann's Way*: <https://www.gutenberg.org/files/7178/7178-h/7178-h.htm>

*Time Regained*: Selections you need to read are available at <https://reserves.library.carleton.ca/ares/>

*Ulysses*: Available at <https://www.gutenberg.org/files/4300/4300-h/4300-h.htm>

*To the Lighthouse*: <https://opentextbc.ca/englishliterature/wp-content/uploads/sites/27/2014/10/To-the-Lighthouse-Etext-Edited.pdf>

*Molloy*: <https://archive.org/details/in.ernet.dli.2015.125753/page/n129/mode/2up>

### Reading Schedule:

- |                                 |   |
|---------------------------------|---|
| Tuesday, January 12             | Proust, <i>Swann's Way</i> : Part I: <i>Combray</i> , pp. 1-64<br>( <i>drame du coucher</i> ; Swann's life in society; the tea-soaked <i>madeleine</i> )  |
| Thursday, January 14            | <i>Combray</i> , pp. 65-173 (aunt Léonie; Uncle Octave and "the lady in pink"; Giotto's Vices and Virtues Fresco in the Arena (Scrovegni) Chapel; Bloch and the Semitic theme; Bergotte and Swann's daughter; the Curé and the Guermantes; Vinteuil and his daughter; Françoise and the kitchen-maid) |
| Tuesday, January 19             | <i>Combray</i> , pp. 174-233 (Legrandin and Balbec; "the Méséglise (Swann's) way"; the hawthorns at Tansonville; Gilberte; Françoise's mourning; Mlle Vinteuil's "ritual profanations")   |
| Thursday, January 21            | <i>Combray</i> , pp. 233-64 ("the Guermantes way"; Mme de Guermantes; the twin steeples of Martinville); Part II: <i>Swann in Love</i> , pp. 265-321 (the "little clan"; Odette de Crécy; Swann's <i>amours</i> ; Swann at the Verdurins; the "little phrase" of Vinteuil's sonata).                  |
| <b>Monday, January 25, 2021</b> | <b>Last day for registration for winter term courses.<br/>Last day to change courses or sections (including auditing) for winter term courses.</b>  |
| Tuesday, January 26             | <i>Swann in Love</i> , pp. 322-410 ("Do a cattleya"; Swann's "locked door"; Comte de Forcheville; Cottard, Saniette,  |

Brichot, Biche; Swann's fall from grace at the Verdurins; Princesse des Laumes; Swann's jealousy).

Thursday, January 28

*Swann in Love*, pp. 411-543 (Baron de Charlus; the *soirée* at the Marquise de Saint-Euverte's: Marquise de Cambremer and her daughter-in-law, Marquise de Gallardon, the wit of the Guermantes, Swann hears the *petite phrase* again; Odette's secret life; Swann's love fades); **short essay due.**

**Sunday, January 31, 2021**

**Last day for withdrawal from winter term and winter portion of fall/winter courses with full fee adjustment.**

Tuesday, February 2

*Time Regained*, pp. 1-5 (at Tansonville; disenchantment with Combray; the two "ways" not irreconcilable; meaning of Gilberte's sign to young Marcel); pp. 93-96 (wartime destruction around Combray); pp. 240-41 (return to Paris after a long absence; invitation to a musical afternoon at the Prince and the Princesse de Guermantes); pp. 255-277 (the uneven paving stones in the Guermantes courtyard; the knock of a spoon against a plate; the starched linen napkin; true paradises; being outside time; pleasures perceptible only in retrospect; art turns sensations into their spiritual equivalents; impressions are for the writer what experiments are for the scientist; the falseness of realist art); pp. 336-347 (*le bal des têtes*; M. d'Argencourt as an old beggar; Time seeks bodies to make itself visible; identity not definitive, but fleeting; recognition of old age); pp. 386-9 (the new Princesse de Guermantes); pp. 398-403 (the poetry of social history); pp. 480-1 (Odette the mistress of the Duc de Guermantes); pp. 500-5 (the great convergence: Mlle de Saint-Loup); pp. 506-15 (art, the redeemer; the task before me); pp. 529-32 (the peal of the bell on the garden gate; the self regained; people living in time)

Thursday, February 4

Woolf, *To the Lighthouse*: "The Window"

Tuesday, February 9

Woolf, *To the Lighthouse*: "Time Passes"

Thursday, February 11

Woolf, *To the Lighthouse*: "The Lighthouse"; **take-home test posted and formal essay questions posted.**

### **WINTER BREAK (February 15-19)**

Tuesday, February 23

Joyce, *Ulysses*, Chapters 1-2 ("Telemachus" and "Nestor"), pp. 1-36.

Thursday, February 25

Joyce, *Ulysses*, Chapter 4 ("Calypso"), pp. 53-67; **take-home test**

**due.**

Tuesday, March 2	Beckett, <i>Molloy</i> (Part I)
Thursday, March 4	<i>Molloy</i> (Part I, continued)
Tuesday, March 9	Rhys, <i>Voyage in the Dark</i> : Part I (pp. 5-86)
Thursday, March 11	<i>Voyage in the Dark</i> : Parts II-IV (pp. 87-159)
Tuesday, March 16	Morrison, <i>The Bluest Eye</i>
Thursday, March 18	Morrison, <i>The Bluest Eye</i>
Tuesday, March 23	<i>The Bluest Eye</i>
Thursday, March 25	Indigenous Learning Bundle. <b>Annotated bibliographies due.</b>
Tuesday, March 30	<i>The Kiss of the Fur Queen</i> : Part One: <i>Allegro ma non troppo</i> , pp. 3-48.
Thursday, April 1	<i>Kiss of the Fur Queen</i> : Part Two: <i>Andante cantabile</i> pp. 49-96
Tuesday, April 6	<i>Kiss of the Fur Queen</i> : Part Three: <i>Allegretto grazioso</i> pp. 99-162
Thursday, April 8	<i>Kiss of the Fur Queen</i> : Part Four: <i>Molto agitato</i> pp. 165-216
Tuesday, April 13	<i>Kiss of the Fur Queen</i> : Part Five: <i>Adagio espressivo</i> pp. 219-306
<b>Wednesday, April 14</b>	<b>Winter term ends. Last day of fall/winter and winter-term classes.</b>
<b>Thursday, April 15</b>	<b>Formal essays due.</b>

### **TERMS OF EVALUATION**

**Grade Distribution:** 10% first essay (2-3 pages double spaced); 10% annotated bibliography (minimum of four scholarly sources); 40% second essay (6-8 pages double spaced); 20% four insight reports on assigned readings (2 pages each, double spaced; 8 pages in total); 20% take-home test.

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.

**ESSAYS:** A choice of essay topics will be posted in advance of the due dates, and students are encouraged to consult with the instructor regarding all aspects of the research, organization, argument, and writing style of the essays. Each essay will be graded on form—organization, writing style, grammar,—(50%), and content—knowledge of texts, quality of argument, analysis, and scholarly research—(50%). *NB: To avoid plagiarism, the essay grades are contingent upon an informal oral examination by the instructor.*

a) The short essay should be 2-3 pages long (12-point font; double spaced). A penalty of 2%/per day (including Saturdays, Sundays, and holidays) will be applied to late essays. The penalty does not apply in case of illness upon the presentation of a doctor's note. The essay deadline is listed on the reading schedule; the essays are due at the **BEGINNING OF CLASS** on the specified date. They are to be submitted electronically to our course CU Learn page.

b) The formal essay should be 6-8 pages long (12-point font; double spaced). A penalty of 2%/per day (including Saturdays, Sundays, and holidays) will be applied to late essays. The penalty does not apply in case of illness upon the presentation of a doctor's note. The essay deadline is listed on the Reading Schedule. Essays are to be submitted electronically to our course CU Learn page.

**ANNOTATED BIBLIOGRAPHY:** The annotated bibliography must contain **four or more** bibliographic items relevant to a student-selected research or creative-writing topic. These may include books, essays, reviews or any other material that is justifiably relevant to the chosen topic. Each annotation must provide a short summary of the work in question and a brief explanation of its relevance to the chosen topic. They are to be submitted electronically to our course CU Learn page.

**INSIGHT REPORTS:** Each member of the class will write **four** insight reports. These are intended to stimulate sustained and thoughtful reflection on the assigned reading for a particular class *before* the beginning of that class. These reports should be approximately two pages long (double spaced, 12-point font) and should be submitted before the beginning of class. Each report is worth 5% of the final grade. In writing these reports, students are encouraged to engage with the readings in an unconstrained, freewheeling manner. They will be graded for thoughtfulness, originality, and quality of analysis and written expression.

**TAKE-HOME TEST:** The test will be posted two weeks in advance of the deadline for submitting it. It will contain questions designed to test students' knowledge of the studied texts and the lecture material. It will contain short-answer questions and longer essay-type questions. The test is worth 20% of the final grade.

## **GRADING SYSTEM**

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100

B+ = 77-79

C+ = 67-69

A = 85-89	B = 73-76	C = 63-66
A - = 80-84	B - = 70-72	C - = 60-62
D+ = 57-59	D = 53-56	D - = 50-52
F Failure. No academic credit.		

## **General Guidelines for Student Conduct**

Having taught three online courses during the COVID-19 pandemic, I know first-hand that some students do not have access to cameras or microphones. Additionally, some students have important obligations that make it impossible for them to be part of our classroom sessions. As a result, students who cannot join us during our synchronous class sessions are exempt from doing so. Because all class sessions will be recorded, they will be able to watch the sessions on their own time. All other students, however, are expected to be in class on a regular basis to listen to lectures and participate in class discussions. Being together during our formally scheduled sessions will give us an opportunity to replicate as closely as possible a traditional classroom experience. This involves seeing each other, listening to each other, and examining a text in all of its complexities during the natural give-and-take of scholarly discussion. Discussions will be conducted in an atmosphere of respect and goodwill towards all members of the class and towards all races, ethnicities, religious affiliations and gender identities. Official note takers will be assigned to take notes on a regular basis for everyone in class. These notes will be posted on CU Learn for everyone registered in the class to see.

## **Learning Outcomes:**

This course will help students demonstrate cultural literacies that engage with the transnational, multilingual, and historical traditions of literary production in English in several ways. First, as its calendar description specifies, the course is "a study of the period between 1900 and the present" whose lectures and online-discussion components will direct students towards the "cultural, historical, geographical, and literary contexts" of the period. Second, the course features texts that range widely across literary traditions, geographies, and even languages of literary production. Third, the assignments will give students opportunities to develop skills associated with contextual analysis. For example, students are asked to produce formal essays and experiment in forms of literary criticism in which writers belonging to different traditions are placed in conversation with each other, such as the Irishmen James Joyce and Samuel Beckett with the Indigenous Cree writer Tomson Highway; the African-American writer Toni Morrison with the Frenchman Marcel Proust; the British Virginia Woolf with the Dominica-born Jean Rhys.

## **CULearn:**

All information relevant to this course will be posted in advance on our course CULearn page. Students are expected to consult this page frequently and to keep abreast of assignments, deadlines, and all notifications related to the course. Needless to say, students are expected to check their Carleton email boxes with regularity.

## **Email Communication and Office Hours:**

My aim is to respond to student emails within 48 hours of receiving them. If you do not hear back from me within this time period, please resend your email to me. All emails should be sent from your Carleton email accounts as directed by CU policy.

Because of the online nature of this course, I will hold office hours by demand. Please request an “office hour” by email and we will meet one-on-one on the Big Blue Button as soon as we can find a mutually convenient time to do so.

## **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 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/>



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 click [here](#).

**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](mailto: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 must 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>