

Carleton University
Fall 2021

Department of English

ENGL 3501A: Literatures and Cultures 1900-Now

Prerequisites: Third-year standing or permission of the department.

Preclusions: Precludes additional credit for ENGL 3502 (no longer offered).

New online learning modules posted: Wednesday, 9:00 a.m. EST on Brightspace

Location: online, Brightspace / Format: Asynchronous

Instructor: **Prof. Brian Johnson**

T. A.: **TBA**

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Email:

Prof. Johnson's Office Hours: Mondays, 9:30-10:30 a.m. on Brightspace

Course Description

In this online course, students will explore a wide range of twentieth- and twenty-first-century fiction through the study of shorter prose works, with an emphasis on style, literary and cultural history, and the relation between literary fiction and popular genre writing. Individual units will focus on the development of—and tangled interrelations between—realism, modernism, postmodernism, post-postmodernism, postcolonialism, Indigenous and diasporic writing, afrofuturism, science fiction, magic realism, etc. Classes will consist of weekly asynchronous video lectures and asynchronous online discussion via message board. Evaluation will consist of message board participation, short assignments, and a major student anthology project (due in stages over the course of the term) in which each student, drawing principally but not exclusively on material from the course syllabus, will curate, annotate, and write a scholarly introduction to their own anthology of fiction since 1900, organized around a theme of their choosing.

Technical Requirements for Online Learning

The following is a list of minimum recommendations. For program-specific requirements, please see the corresponding section below. For additional information see: <https://carleton.ca/its/help-centre/faq-technical-specs-for-new-students/>

Requirement	Windows-based PC	Apple Mac/macOS-based PC
Operating System	Windows 10	macOS 10.15
Web Browser	Google Chrome, Firefox, Edge	Google Chrome or Firefox
Processor	Intel Core i5 based model	Intel Core i5 based model
RAM/Memory	4 GB, Min	4 GB
Storage	Minimum 5 GB available space	Minimum 5 GB available space
Screen Resolution	1024 x 768	1024 x 768
Connectivity	WiFi or Ethernet; available USB port(s) to accommodate recommended accessories	WiFi or Ethernet; available USB port(s) to accommodate recommended accessories
Security	Antivirus	Antivirus
Internet Speed	Min. 5 Mbps download	Min. 5 Mbps download
Accessories	Speakers, Microphone or Headphones, Video Camera, Keyboard	Speakers, Microphone or Headphones, Video Camera, Keyboard

Choosing What You Read: An Important Heads Up About the Reading List

Because we will be working online, asynchronously, and because of the unusual nature of the anthology project (which requires that you have access to a wide variety of works and authors as opposed to simply a few novels), my expectations about how you participate in and engage with the course are a bit different than what they would be if this were an in person, lecture-based course. The biggest difference in the day-to-day functioning of the class is that you will be curating your own individualized reading list from the total list of posted texts as we move through the term. In other words, I DO NOT expect you to read every primary text on the syllabus. Aim to read about half of them—about 2-3 short primary texts per week. Note that I DO expect you to listen to all of the lecture material and read all of the posted secondary material, even if it concerns primary texts you did not read (you will understand why once you begin planning your anthology). You are of course more than welcome to read everything, and I hope you will! But I also recognize that our current reality is stressful, distracting, demanding, and something we are all constantly adapting to as the public health crisis around COVID-19 continues to change. To help you decide what to read, I would recommend watching the video lectures and checking the discussion forum topics for that week first—typically, I will group 1-3 texts together within a single forum to facilitate a discussion of some issue or other. Sometimes a single text will receive its own forum, too. In any event, knowing how the forums are grouping the texts for discussion will help you decide what to focus on in your own reading choices that week. As you begin developing your anthology project idea, the focus you choose for your anthology will also help guide what you decide to read from week-to-week.

Inclusivity Statement

I am committed to fostering an environment for learning that is inclusive for everyone regardless of gender identity, gender expression, sex, sexual orientation, race, ethnicity, ability, age, class etc. All students in the class, the instructor, and any guests should be treated with respect during all interactions. It is my hope that our class will support diversity of experience, thought, and perspective.

Please feel free to contact me via email, anonymously, or in person to let me know about any experiences you have had related to this class that have made you feel uncomfortable. I will continually strive to create inclusive learning environments and would therefore appreciate your support and feedback. If you would prefer to talk to someone other than myself, please feel free to contact our Chair, Dr. Janice Schroeder <JaniceSchroeder@cunet.carleton.ca>. Additionally, I welcome emails or synchronous “in person” communications to let me know your preferred name or pronoun.

On how to deal with offensive language in primary texts when quoting from them in the Discussion Forum and in your Student Anthologies, see “Discussion Forums Language Statement” and “Student Anthology Project Language Statement” below.

Texts

All of the texts required for this course are available to be read free online or may be downloaded (for personal use only) via our Brightspace course page, where links to all of this material can be found.

- Aboulela, Leila. "The Museum." *Elsewhere, Home*, Grove Atlantic, 2019, pp. 157-183.
- Achebe, Chinua. "Dead Men's Path." *Girls at War and Other Stories*, Heinemann, 1972, pp. 78-82.
- Adjei-Brenyah, Nana Kwame. "Friday Black," *Friday Black*, Mariner, 2018, pp. 104-114.
- Atwood, Margaret. "Happy Endings." *Murder in the Dark*, Coach House, 1983, pp. 37-40.
- Baldwin, James. "Previous Condition." *Going to Meet the Man*, Vintage, 1993, pp. 81-100.
- Ballard, J. G. "Billennium." *The Complete Stories of J. G. Ballard*, Norton, 2009, pp. 267-78.
- "The Drowned Giant." *Terminal Beach*, Penguin, 1966, pp. 40-51.
- Barthelme, Donald. "Views of My Father Weeping." *Sixty Stories*, G. P. Putnam's, 1981, pp. 109-120.
- Borges, Jorge Luis. "The Circular Ruins." *Labyrinths*, New Directions, 1964, pp. 45-50.
- Brand, Dionne. "I Used to Like the Dallas Cowboys." *Sand Souci and Other Stories*. Firebrand, 1989, pp. 115-130.
- Butler, Octavia. "Speech Sounds." *Bloodchild and Other Stories*, Second Edition, Seven Stories, 2005, pp. 87-109.
- Carter, Angela. "Wolf Alice." *The Bloody Chamber*, Harper & Row, 1979, pp. 119-26.
- Carver, Raymond. "Why Don't You Dance?" *What We Talk About When We Talk About Love*, Vintage, 1989.
- Don DeLillo, "Human Moments in World War III." *Granta*, 1 March 1984, <https://granta.com/human-moments-in-world-war-iii/>.
- Du Bois, W. E. B. "The Comet." *Darkwater: Voices From Within the Veil*, Harcourt, Brace & Co., 1920, *Project Gutenberg*, http://www.gutenberg.org/files/15210/15210-h/15210-h.htm#Chapter_X.
- Gibson, William. "Burning Chrome." *Hackers*, https://www.baen.com/Chapters/9781625791474/9781625791474__3.htm.
- Gordimer, Nadine. "Africa Emergent." *Other Voices, Other Vistas*, Signet, 2002. pp. 35-51.
- Hemingway, Ernest. "Hills Like White Elephants." *Men Without Women*, Scribner, 1997, pp. 50-55.
- Hurston, Zora Neale. "Sweat." *Hitting a Straight Lick with a Crooked Stick*, Amistad, 2020, pp. 113-128.
- James, Henry. "The Jolly Corner." *Project Gutenberg*, <http://www.gutenberg.org/files/1190/1190-h/1190-h.htm>.
- James, M. R. "Oh, Whistle, and I'll Come For You, My Lad." *Project Gutenberg*, <http://www.gutenberg.org/cache/epub/8486/pg8486-images.html>.
- Jewett, Sarah Orne. "A White Heron." *A White Heron and Other Stories*, The Riverside Press, 1886, pp. 1-22, *Sarah Orne Jewett Text Project*, <http://www.sarahornejewett.org/soj/awh/heron.htm>.
- Kafka, Franz. "A Report to An Academy." *Franz Kafka the Compete Stories*, Schocken Books, 1972, pp. 250-59.
- King, Thomas. "Borders." *One Good Story, That One*, Harper Collins, 1993, pp. 129-145.
- Kincaid, Jamaica. "At the Bottom of the River." *At the Bottom of the Rivewr*, Farrar, Strauss, and Giroux, 1983, pp. 62-82.
- "On Seeing England for the First Time." *Transition* 51, 1991, pp. 32-40.

- Kipling, Rudyard. "The Mark of the Beast." *The Mark of the Beast and Other Stories*. Signet, 1964, pp. 43-56.
- Laurence, Margaret. "To Set Our House in Order," *A Bird in the House*, New Canadian Library, 1989, pp. 43-61.
- London, Jack. "To Build a Fire." *Lost Face*, Mills & Boone, 1919, pp. 47-70, Project Gutenberg, <http://www.gutenberg.org/files/2429/2429-h/2429-h.htm#page47>.
- MacLeod, Alistair. "The Boat," *The Lost Salt Gift of Blood*, New Canadian Library, 1992, pp. 105-25.
- Márquez, Gabriel García. "Eva Is Inside Her Cat." *Collected Stories*, translated by Gregory Rabassa and J. S. Bernstein, Harper Perennial, 1999, pp. 23-34.
- . "The Very Old Man With Enormous Wings." *Leaf Storm and Other Stories*, translated by Gregory Rabassa, Harper & Row, 1972, pp. 105-112.
- Melville, "Eat Labba and Drink Creek Water," *Shape-shifter*, Picador, 1990, pp. 148-64.
- Mistry, Rohinton. "Swimming Lessons." *Tales from Firozsha Baag*, New Canadian Library, 2000, pp. 236-61.
- Murphy, Pat. "Rachel in Love." *Daughters of Earth: Feminist Science Fiction in the Twentieth Century*, edited by Justine Larbalestier, Wesleyan UP, 2006, pp. 217-43.
- Okorafor, Nnedi. "Spider the Artist." *Lightspeed Magazine* 10, March 2011, <https://www.lightspeedmagazine.com/fiction/spider-the-artist/>.
- Pynchon, Thomas. "Entropy." *Slow Learner*, Bantam, 1990, pp. 63-86.
- Robinson, Eden. "Terminal Avenue." *So Long Been Dreaming: Postcolonial Science Fiction and Fantasy*, edited by Nalo Hopkinson and Uppinder Mehan, Arsenal Pulp Press, 2004, pp. 62-69.
- Rushdie, Salman. "Chekov and Zulu." *East, West*, Jonathan Cape, 1994, pp. 147-171.
- Russ, Joanna. "When It Changed." *Again, Dangerous Visions*, ed. Harlan Ellison, 1972.
- Silko, Leslie Marmon. "Yellow Woman." *Concert of Voices*, ed., Victor Ramraj, 2005, pp. 405-413.
- Thiong'o, Ngugi wa. "A Meeting in the Dark." *Other Voices, Other Vistas*, Signet, 2002. pp. 95-110.
- Thompson-Spires, Nafissa. "Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology." *The Heads of the Colored People*, 37ink.Atria, 2019, pp. 1-14.
- Van Camp, Richard. "Lying in Bed Together." *Cli Fi: Canadian Tales of Climate Change*, ed. Bruce Meyer, Exile Editions, 2017.
- Walker, Alice. "To Hell With Dying," *Best Short Stories by Black Writers, 1899-1967*, ed. Langston Hughes, Black Bay, 1967, pp. 490-96.
- Wallace, David Foster. "Little Expressionless Animals." *The Paris Review*, vol. 106, 1988.
- Walrond, Eric. "The Wharf Rats." *Tropic Death*, Liveright, 1954, pp. 67-83.
- Woolf, Virginia. "A Mark on the Wall." *A Haunted House and Other Short Stories*, The Hogarth Press, 1973, pp. 40-48.
- . "Kew Gardens." *UPenn Digital Library*, <http://digital.library.upenn.edu/women/woolf/monday/monday-07.html>.
- Zoline, Pamela. "The Heat Death of the Universe." *The Heat Death of the Universe and Other Stories*, McPherson & Co., 1988, pp. 13-28.

Course Calendar


The schedule below focuses on Primary Texts and Assignments. Each week's learning module will also contain video lectures and some short secondary texts (usually excerpts from essays or study guides for various topics). **You are responsible for reading 2-3 texts per week from the longlist for each week below.** In addition to the primary texts, you are responsible to view the lectures and read all of the secondary material each week; most of the assignments will require understanding of the secondary texts as well as the primary texts to complete.


Dates	Week	Topics and Primary Readings	Assignments & Meetings
Sept 8- Sept 15	1	Module 1: Welcome, Course Orientation, Backgrounds Syllabus Rudyard Kipling, "The Mark of the Beast" Sarah Orne Jewett, "A White Heron" Jack London, "To Build a Fire" Eric Walrond, "The Wharf Rats"	Wed, Sept 8, 9:00 am Learning Module 1 Released
			Mon, Sept 13, 4:00 pm <input type="checkbox"/> 1 Discussion Post 1 Due
			Wed, Sept 15, 9:00 am <input type="checkbox"/> 1 Discussion Post 2 Due
Sept 15- Sept 22	2	Module 2: Modernity's Ghosts M. R. James, "Oh, Whistle, and I'll Come For You, My Lad" Henry James, "The Jolly Corner" [Read both assigned stories and use some time this week to browse weeks 5-12 and skim a few stories from those weeks to help develop your topic ideas]	Wed, Sept 15, 9:00 am Learning Module 2 Released
			Mon, Sept 20, 4:00 pm <input type="checkbox"/> Discussion Post 1 Due
			Wed, Sept 22, 9:00 am <input type="checkbox"/> Discussion Post 2 Due
Sept 22- Sept 29	3	Module 3: Modernism and Style Henry James, "The Jolly Corner" (cont'd) Virginia Woolf, "Kew Gardens" Virginia Woolf, "A Mark on the Wall" Ernest Hemingway, "Hills Like White Elephants"	Wed, Sept 22, 9:00 am Learning Module 3 Released
			Mon, Sept 27, 4:00 pm <input type="checkbox"/> Discussion Post 1 Due
			Wed, Sept 29, 9:00 am <input type="checkbox"/> Discussion Post 2 Due
Sept 29- Oct 6	4	Module 4: Modernism, the Black Atlantic, and Sentimentality W. E. B. Du Bois, "The Comet" Zora Neale Hurston, "Sweat" Eric Walrond, "The Wharf Rats" James Baldwin, "Previous Condition" Alice Walker, "To Hell With Dying"	Wed, Sept 29, 9:00 am Learning Module 4 Released
			Mon, Oct 4, 4:00 pm <input type="checkbox"/> Discussion Post 1 Due
			Wed, Oct 6, 9:00 am <input type="checkbox"/> Discussion Post 2 Due
Oct 6- Oct 13	5	Module 5: Realism, Fabulation, and Magical Realism Alistair MacLeod, "The Boat" Franz Kafka, "A Report to An Academy" Jorge Luis Borges, "The Circular Ruins" Gabriel García Márquez, "A Very Old Man With Enormous Wings" Gabriel García Márquez, "Eva Is Inside Her Cat"	Wed, Oct 6, 9:00 am Learning Module 5 Released <input type="checkbox"/> Assignment 1 Due
			Mon, Oct 11, 4:00 pm <input type="checkbox"/> Discussion Post 1 Due
			Wed, Oct 13, 9:00 am <input type="checkbox"/> Discussion Post 2 Due
Oct 13- Oct 20	6	Module 6: Postmodernism, Postmodernity, Late Capitalism, and Science Fiction Donald Barthelme, "Views of My Father Weeping" J. G. Ballard, "The Drowned Giant" Thomas Pynchon, "Entropy" J. G. Ballard, "Billennium" William Gibson, "Burning Chrome" Don DeLillo, "Human Moments in World War III"	Wed, Oct 13, 9:00 am Learning Module 6 Released
			Mon, Oct 18, 4:00 pm <input type="checkbox"/> Discussion Post 1 Due
			Wed, Oct 20, 9:00 am <input type="checkbox"/> Discussion Post 2 Due Learning Module 7 Released
Fall Break Oct 25-29			

Oct 20- Nov 3	7	Module 7: Realist, Postmodern, and Ecological Feminisms Margaret Laurence, "To Set Our House in Order" Pamela Zoline, "The Heat Death of the Universe" Margaret Atwood, "Happy Endings" Angela Carter, "Wolf-Alice" Pat Murphy, "Rachel in Love" Joanna Russ, "When It Changed"	Mon, Nov 1, 4:00 pm <input type="checkbox"/> Discussion Post 1 Due
			Wed, Nov 3, 9:00 am <input type="checkbox"/> Discussion Post 2 Due
Nov 3- Nov 10	8	Module 8: Postcolonial and Indigenous Literatures Chinua Achebe, "Dead Men's Path" Ngugi wa Thiong'o, "A Meeting in the Dark" Nadine Gordimer, "Africa Emergent" Jamaica Kincaid, "On Seeing England for the First Time" Jamaica Kincaid, "At the Bottom of the River" Thomas King, "Borders" Leslie Marmon Silko, "Yellow Woman"	Wed, Nov 3, 9:00 am Learning Module 8 Released <input type="checkbox"/> Assignment 2 Due
			Mon, Nov 8, 4:00 pm <input type="checkbox"/> Discussion Post 1 Due
			Wed, Nov 10, 9:00 am <input type="checkbox"/> Discussion Post 2 Due
Nov 10- Nov 17	9	Module 9: Diaspora and Globalization Rohinton Mistry, "Swimming Lessons" Leila Aboulela, "The Museum" Salman Rushdie, "Chekov and Zulu" Pauline Melville, "Eat Labba and Drink Creek Water" Dionne Brand, "I Used to Like the Dallas Cowboys"	Wed, Nov 10, 9:00 am Learning Module 9 Released
			Mon, Nov 15, 4:00 pm <input type="checkbox"/> Discussion Post 1 Due
			Wed, Nov 17, 9:00 am <input type="checkbox"/> Discussion Post 2 Due
Nov 17- Nov 24	10	Module 10: Afrofuturism and Indigenous Speculative Fiction Octavia Butler, "Speech Sounds" Nnedi Okorafor, "Spider the Artist" Eden Robinson, "Terminal Avenue" Richard Van Camp, "Lying in Bed Together"	Wed, Nov 17, 9:00 am Learning Module 10 Released
			Mon, Nov 22, 4:00 pm <input type="checkbox"/> Discussion Post 1 Due
			Wed, Nov 24, 9:00 am <input type="checkbox"/> Discussion Post 2 Due
Nov 24- Nov 30	11	Module 11: Neo-Realism/ "TV Fiction," The New Sincerity/Post-Postmodernism, and Satire Raymond Carver, "Why Don't You Dance?" David Foster Wallace, "Little Expressionless Animals" Nafissa Thompson-Spires, "Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology" Nana Kwame Adjei-Brenyah, "Friday Black"	Wed, Nov 24, 9:00 am Learning Module 11 Released
			Mon, Nov 29, 4:00 pm <input type="checkbox"/> Discussion Post 1 Due
			Wed, Dec 1, 9:00 am <input type="checkbox"/> Discussion Post 2 Due
Dec 1- Dec 7	12	Module 12: Discussion of Student Anthologies Student Anthologies on Brightspace	Wed, Dec 1, 9:00 am Learning Module 12 Released <input type="checkbox"/> Assignment 3 Due (requires double submission)
			Mon, Dec 6, 4:00 pm <input type="checkbox"/> Discussion Post Due
			Tues, Dec 7, 4:00 pm <input type="checkbox"/> Assignment 4 Due

What will a regular week in our course look like?

Wednesdays, 9:00 a.m. EST

 **New Learning Module released:** Each module contains readings, video lectures, and any activity or assignment instructions for the coming week. Choose 2-3 primary readings and watch all of the lectures. Read all of supplementary materials posted that week.

 **Discussion Forum for the week opens:** Each week I will open one new Discussion Forum with several Discussion Topics dealing with texts we are reading that week. Over the course of each week, you must make a minimum of TWO contributions to one or more of these Discussion Topics (more are welcome; see details below about post requirements).

Monday 4:00 p.m. EST**🔔 Discussion Forum contribution #1 Due**

Your first reply of 75-125 words can either be a direct response to one of the forum's discussion topics or a response to another class member's comment on one of the discussion topics.

Mondays 9:30-10:30 a.m. EST**Virtual Office Hour on Brightspace**

By appointment or just drop in.

Wednesdays 9:00 a.m. EST**🔔 Discussion Forum contribution #2 Due**

Your second reply of 75-125 words should be a response to another poster's comment, a later contribution to the discussion you are already participating in, or a comment on a different discussion.

Time Management & Working Ahead in a Project-Based Course**How To Make the Most of Your Time**

On average, expect to do about 3-4 hours of reading and 3-4 hours of writing, discussing, and research per week in this class. If you find that you have extra time on your hands and want to work ahead, the best thing you can do is devote some time to developing your anthology project by reading ahead, doing secondary research, and/or brainstorming possible connections between texts from the course list.

Evaluation & Assignments**Assignments**

Due Date	Time	Assignment	Value
weekly	see below	Discussion Forum Participation	32%
ANTHOLOGY PROJECT			
Oct 6	9:00 am	Assignment 1: Topic Proposal, List of 2-3 Potential Primary Texts, Practice-Excerpt with Headnote and Annotations	8%
Nov 3	9:00 am	Assignment 2: Topic Research Backgrounds Paper and New Excerpt with Headnote and Annotations	15%
Dec 1	9:00 am	Assignment 3: Anthology Project Due	40%
Dec 7	4:00 pm	Assignment 4: Reflection on Student Anthologies	5%

FINAL GRADES 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." 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/>

FORMATTING AND CITATION Papers should be typed/printed double-spaced using a 12 pt Times font or equivalent with a 1" margin on all sides of the page. Also, remember to keep backup copies of your papers. Please use MLA (Modern Language Association) documentation style. For examples, see: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html.

LATE PENALTY Due to the extraordinary circumstance of this year's Covid-19 pandemic, I am waiving my normal late penalty of -3% per day. Nevertheless, I do expect assignments to be submitted on time. Late assignments have a grace period of 1 week, but they will not be returned as promptly and will receive less written feedback. Penalties for assignments that are more than 1 week late will be adjudicated on a case-by-case basis, but may be as high as -15% to the assignment's numerical grade.

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.

Detailed Descriptions of Assignments

Weekly Discussion Forums

Length: 75-125 words x 2 replies per week (best 8 of 11 weeks).

Posting Deadlines: 1st post: 4:00 pm Monday, 2nd post: 9:00 a.m. Wednesday

Value: 32% of final course grade

Due: weekly (12 weeks, but you are allowed to miss 1 week without penalty)

Submission Method: post as replies to topics in the weekly discussion forum

The Role of Discussion Forums in the Course: Because we will not be meeting in person and because there is no final exam in this class, the Discussion Forums will be extremely important to your learning and to your final grade. First and foremost, this is where we will talk about the texts and push beyond the material presented in the lectures. Beyond this, however, think of these boards as an ongoing, process-oriented (as opposed to product-oriented) assessment. Rather than testing what you remember or have synthesized at the end of the term (the way an exam would), the discussion forums will track your ongoing engagement with the course material. Your mark for this part of the course will thus reflect the consistency and quality of your engagement with the texts, with the discussion questions, and with each other throughout the term. Your posts do not have to show total mastery of all the nuances of a text you are commenting on; they have to show that you have shown up to talk seriously about that text and to contribute meaningfully to our discussion about it (see Grading Rubrics for Discussion Forums below).

How Replying to Discussion Topics Works

Between the release of the new learning module on Wednesday at 9:00 a.m. and the release of the next module the following Wednesday, you will participate in online discussion via message boards on the course's Brightspace site. To get the discussion started, I will open each week's forum with (usually) 3 discussion topics, each of which groups 1-3 of that week's texts for discussion and comparison. Remember to consult these groupings before you choose what you want to read for that week. My expectation is that you will contribute TWO non-consecutive replies (of 75-125 words each) per week for a total of EIGHT weeks to ANY of the discussion topics opened on a given week. There are posting deadlines of Monday at 4:00 p.m. and Wednesday at 9:00 a.m. to help keep the discussion on track and avoid a last-minute pile-up, but please do begin replying to the discussion topics as soon as you have completed the learning module. At least one of your two weekly replies must acknowledge something someone else in your discussion thread has said OR must be a post on a second discussion topic (and different text) for that week. You are of course welcome to reply more frequently than this and in as many of the weekly discussion topics as you like, but note that only your first two replies will be graded. Regardless of whether you comment directly on other class members' comments or not, every reply you make should be geared towards advancing the conversation in some way. For example:

- adding a new idea or new example
- commenting on another poster's observations
- arguing a counterpoint
- reinterpreting the discussion question
- summing up what has been said and then proposing a new direction for the discussion

The key to writing good replies is to read the whole thread before you post and then think about how your own reactions to the text could contribute something that builds upon or opens up the discussion already taking place.

Discussion Forums Language Statement

Reading and Talking (Online) About Difficult Texts

I recognize that some of the primary texts we encounter this term make for uncomfortable reading and will engender strong feelings, either because they grapple with difficult material or because they uncritically reproduce ideas or language that are ideologically pernicious. Some texts do both of these things at once. As scholars and cultural critics we cannot avoid the violence or messiness of history that is embedded in primary texts from earlier eras (or, for that matter, our own); it is vital that we understand the complexities and contradictions through which such texts operate, even as we study and learn from works that offer more immediately affirming visions and perspectives.

Nonetheless, I am mindful of the real harms that tacitly or explicitly belittling, dehumanizing, delegitimizing language produces. In order to ensure that our online forums are genuinely inclusive spaces of discussion and exchange, no racist, sexist, ableist, classist, ageist, homophobic, transphobic slurs will be permitted under any circumstances. This also applies when quoting from primary texts. If a comment you are making requires you to quote from a section of the text that uses offensive language, please omit that word or phrase, using a few dashes [----] or some other notation signaling the alteration. I recognize the challenge this poses. Often, offensive language is obvious—but not always. Some of us—myself included—will inevitably make mistakes. I welcome your feedback if I steer us wrong or blunder. When blunders happen, I will address them. Mistakes are also opportunities to learn, and my hope is that we will all learn together and help each other learn in a spirit of mutual generosity and respect. If offensive language appears in a forum post, the post will immediately be removed or edited by the moderator and I will contact the poster directly to remind them of course expectations around inclusivity, collegiality, and forum conduct.

Grading Rubric for Discussion Forums

A = Posts are thoughtful, on time, and well-written. They engage the text(s) and prompt(s) in meaningful ways, often advancing the discussion. Posts demonstrate an awareness of what others have contributed and an ability to respond productively and respectfully to the contributions of others.

B = Posts are well-written, usually on time, and engage meaningfully with the text(s) and discussion prompt(s). Posts contribute to the evolving group discussion, but could sometimes do more to connect with the contributions of others.

C = Posts are sometimes late, sometimes missing or incomplete, and/or could stand to engage more substantively with the text(s) and discussion prompt(s). They typically add some observations and ideas into the discussion, but too often simply restate ideas that have been made in previous posts. Posts could do more to connect with the contributions of others.

D = Posts offer some ideas but are incomplete, chronically late, sometimes off-topic, engage superficially with the text(s) and discussion prompt(s), and/or largely repeat ideas that have been made in previous posts. Little evidence of engagement with other posts on the thread beyond the repetition of ideas.

F = Posts generally indicate little effort to engage with the spirit of the assignment.

ANTHOLOGY PROJECT

Overview

Over the course of the term, in addition to the weekly readings, video lectures, and message board discussions, you will do a series of smaller assignments that all ultimately converge in a larger term project: the development of your own personalized *Anthology of Literatures and Cultures 1900-Now*, tailored and organized around a topic of your choosing.

The project's requirements are described in detail below. Before you read through the details, however, you might find it helpful to browse through the [Sample Anthology, *Imagining the Animal: Literatures and Cultures 1900-Now*](#), which will give you an idea of what such a term project might look like.

Anthology Project Requirements

Your anthology must contain the following:

An organizing topic that you will choose as the focus of your anthology. This could be an idea (eg. the discontents of new technologies), a general or philosophical or sociological category (eg. the animal), an aesthetic concept (eg. the sublime), an identity-category (eg. Muslim-American), a genre or mode (eg. Gothic), a period of literary or cultural history (eg. modernism), an aesthetic orientation or style (eg. realism), etc. Most likely, the most interesting topics will be those that combine two or more of these. You will likely not be in a position to choose a topic until about a month into the class, and that's to be expected. Deciding on a topic for your anthology will probably feel a bit like deciding on the finer points of a thesis statement: you won't really know if something is going to work until you have started writing the paper--or in this case, started assembling and thinking about at least some of your anthology selections. Assignment #1 (below) provides detailed advice on how to get started.

A Title Page that gives the full title of your anthology, your name (Edited by _____), and the date of submission.

A Table of Contents that lists the pages for the Introduction, each excerpt, Postscript, and Bibliography.

An Introduction of 1000-1250 words in which you explain your anthology's premise and elaborate on the significance or development of your topic within the twentieth and/or twenty-first century. This Introduction should also give a small preview of the anthology's contents and explain your rationale for selecting the texts you have chosen to feature.

A total of FIVE excerpts of roughly 500-1000 words (each from a different primary source) that showcase some aspect of your anthology's topic.

- A minimum of THREE of these sources must be primary texts studied in class.
- The remaining TWO choices are "free" in the sense that they may be taken either from primary class texts or from other texts you have read or studied. Note that if your anthology includes texts not studied in class, these texts can be from other media (film, comics, visual art, poetry, drama, etc.). Texts from other media do not need to obey the word limit, but a rough guideline would be to include 2-3 pages of images (see examples in the [Sample Anthology](#)).

- Note that excerpts can contain ellipses. That is, you may extract more than one section of a single work, separating non-continuous section with ellipses (see the Jack London example in the sample anthology).

Headnotes for each excerpt (roughly 200-300 words each) that identify the author, title of the work, year of publication, and provide any information that you deem necessary for a reader to possess in order to understand the reading. For example, since you will be providing excerpts, it will likely be necessary to provide a very brief sketch of the story's general plot or meaning as well as any details of the story that clarify ambiguous elements of the excerpt. You will also want to briefly characterize the significance of the excerpt with respect to your anthology's topic. See Sample Anthology for examples.

Annotations for each excerpt (3-4 notes of 2-4 sentences each) that offer interpretive guidance to readers by further specifying how key elements of the excerpt (sentences, words, images, figurative language, etc.), illustrate or complicate the excerpt's treatment of your anthology's theme.

An Afterword of 350-500 words in which you reflect on what your anthology demonstrates about your topic and/or why you find this topic an important one to think about.

A Works Cited list in MLA Style of all the primary and secondary sources cited in the anthology's excerpts, Introduction, Headnotes, Annotations, and Afterword.

Working in Stages

This is obviously not the kind of project that can be completed all at once at the last-minute. To help you navigate it, the course breaks the final project into smaller manageable tasks that you will complete throughout the term. Each of these tasks will be a graded assignment that contributes to the project's final shape.

Student Anthology Project Language Statement

The Discussion Forums practice of replacing offensive words with dashes or some other marker to indicate an omission does not apply to the excerpts for the student Anthology Project. Because the Anthology Project is by its nature a historicist project that models itself on actual critical anthologies, excerpts should be reproduced exactly as they are in the original text. These Anthologies will be shared with the class on December 1 when they are posted as pdf files on the Student Anthologies Discussion Forum. Since up to TWO excerpts in each anthology can be from texts not studied in class (which would likely be new to most other students), I will ask students to signal the presence of offensive language or triggering material (such as graphic violence, sexual violence, abuse, self-harm, or suicide) in their excerpts in their Student Anthologies forum posting with the following sentence: "One or more of the excerpts in this anthology contains offensive language or deals with triggering material." If you wish to specify the nature of the offensive language or material, please do so—obviously without using that language in your own post. Students who do not wish to encounter that language or material will then be free to avoid it if they so choose.

Anthology Assignment #1: Provisional Topic and Annotated Excerpt

Length: see details below

Value: 8% of final course grade

Due: Oct 6, 9:00 a.m.

Submission Method: Brightspace

Submission Format: Word (.doc or .docx); please put everything in ONE Word file rather than submitting multiple files

Instructions: Submit the following, using the “How to Brainstorm and Choose a Provisional Topic” and “What Makes for a Good Topic” advice below:

- (i) a 40-50 word **statement of your provisional topic** (you are not committed to this topic forever; you can change it later if you don't like it or simply get excited about something else) and a **tentative list of 2-3 course texts and/or non-course texts** that could form the basis of anthology excerpts on this topic
- (ii) one 500-1000 word **excerpt** that you have selected from one class text. (If you change topics later in the term you may end up not using this excerpt in your final anthology at all; that is to be expected—treat this excerpt as practice towards understanding the format of the project.)
- (iii) a 200-300 word **headnote** introducing the excerpt that identifies the author, title of the work, year of publication and any information that you deem necessary for a reader to possess in order to understand the excerpt (for example, you will want to include a statement about the general plot and meaning of the work from which it is taken and probably some plot or character details that will help to contextualize the excerpt as well).
- (iv) **3-4 footnotes** of 2-4 sentences for the excerpt, each of which offers interpretive guidance to readers by further specifying how key elements of the excerpt (sentences, words, images, figurative language, etc.), illustrate or distinguish the excerpt's treatment of your anthology's topic.

How to Brainstorm and Choose a Provisional Topic: Choosing a topic will be an ongoing process, and you will no doubt change your mind or modify your original idea a few times as you wrestle with which texts and which selections will work best as a total grouping within the anthology you are designing. That is why, for this assignment, I am only asking you to choose a **provisional** topic—i.e. a possible topic, one that will probably change after receiving some feedback and developing your ideas over the course of several months. **You can change your topic at any time throughout the term.** Becoming comfortable with revising your original idea and making adjustments—sometimes drastic ones—is an essential part of developing a strong, interesting project. Here is a method for figuring out your provisional topic:

1. **Use the Topics Worksheet** (see Brightspace) throughout the term to track some of the topics explored in the lectures, online discussions, and in your own reading. As you notice new topics emerging, add these to the worksheet. Think about how you could combine topics to create a more specific focus. (See “What Makes a Good Topic” below.)
2. **Browse ahead through the syllabus**, especially to the material we will be studying in the second half of term, after Fall Break. Use the weekly topic descriptions in the syllabus to guide you. Read a few stories from weeks 5-11 that catch your eye. If you have a question about any of the stories that are coming up in weeks 5-11, just ask. Glancing ahead this way will give you a feel for what is coming later in the course and could help you make a more informed topic choice in September or early October. (There will definitely be connections to discover between texts from the first half of the course and the latter half.)

3. **Take notes on topics that emerge in each story** as you read for class and skim ahead. Keep adding to these notes. Think about the stories and the issues they engage in a comparative way. Which stories deal with similar topics? How do they differ in their treatment of a particular topic? Why? Do some stories pair certain topics together? What is the effect of the pairing of topics? Etc. These are just some questions to get you thinking.

What Makes a Good Topic? A good topic for a project like this is broad enough that it allows you to bring diverse texts into conversation, while still being specific enough to allow you to explore the topic (and to compare the excerpts you find) in meaningful depth—it is a balancing act. There are basically two approaches to topic choice: **broad** and **narrow**. Both are acceptable, and each has its own advantages and disadvantages. You will have to choose which of these approaches works best for the kind of work you want your anthology to do:

1. **Broad Topics** “The animal” is a broad topic. I chose “the animal” for the Sample Anthology because I wanted to be able to quickly show you a diverse set of examples—after all, there are texts containing animals in *every* literary period and genre. You *could* choose a topic as broad as this if you like and produce an excellent anthology that draws examples from across the twentieth century—a modernist text, a postcolonial text, a postmodernist text, etc. You can already see how an approach like this would require you to explain many different contexts (modernism, postcolonialism, postmodernism, etc.) in the anthology’s introduction and headnotes. This kind of approach is great if what you want to do is trace large differences between the manifestation of your topic across different periods or aesthetic movements—it will make for a lively and exciting anthology. The downside of this approach is that it tends to invite generalizations because of the way that one text will often stand in for a whole period’s treatment of the topic. For example, Jack London’s dog is a revealing example of how literary “naturalism” deals with animals, but it is not the only example. It would be possible to do a whole anthology on “The Animal in Literary Naturalism” and discover all kinds of things about how animals were treated by authors of that movement that remain obscured by an anthology like mine that generalizes about the animal in literary naturalism from the Jack London example in “To Build a Fire” alone. This problem is not insurmountable. But it can only be addressed if you are aware of it, so if you do decide on a broad topic like this, think about how to bring nuance and specificity to your treatment of examples.
2. **Narrow Topics** Qualifying your core topic (eg. “the animal”) by adding a temporal or contextual qualification has certain advantages, making it easier to explore the topic in a narrower, more historically particular or fine-grained way. For example, I could have focused my anthology on modernist animals, or animals in surrealism and magic realism, or for that matter, I could have narrowed the core topic itself by focussing entirely on birds—or done both and focused on birds in postcolonial writing (there are a surprising amount of examples of this!). Any of these topics would have helped give my anthology an intriguing, meaningful focus. It would allow you to make more subtle comparisons between texts when pulling them all together in the introduction and conclusion, and would drive more nuanced close reading—all good things. The disadvantage to a narrower topic in the context of this course is that it will likely require more initiative on your part to locate enough texts to excerpt. If you are excited about a narrower focus but are finding that the course readings do not fully support it, get in touch with me and we can discuss strategies for making it work: there may be course texts on the horizon that will be a great fit for it, or there may be course texts that address it in ways you have not yet noticed. I may also be able to suggest alternative texts that are not on the syllabus if you are really stuck.

Statement of your Topic and List of Potential Anthology Texts: Explain your topic as clearly as possible in 40-50 words. What is it? What makes it interesting? What are its features? What concerns does it address? Why do you think it might be a useful window into literature and culture since 1900? You don't have to answer all of these questions, but do think about them. Following your statement about the topic, provide a tentative list of 2-3 works that you are considering for inclusion in an anthology based on your tentative topic. These may be works on the syllabus OR works from other classes or your own interests OR both.

Selecting and Annotating an Excerpt: Choose ONE story from the first four weeks of class pertaining to your provisional topic and excerpt a portion of the story that is approximately 500-1000 words. If you prefer, you can choose 2-3 shorter excerpts that total 500-1000 words (see the Jack London example in the Sample Anthology). When deciding what part of the story to excerpt, select a section (or sections) that allow you to comment on the things about the story's treatment of your topic that you feel are most important. Write a **headnote** of 200-300 words to introduce your selection; then, **annotate** the excerpt with 3-4 explanatory footnotes of 2-4 sentences each. Explanatory footnotes can provide additional factual information about the story, but (for the purpose of this assignment) they must also do more than this. They should either interpret the story (commenting on what the footnoted part of the excerpt means with respect to the anthology's focus) OR provide additional information about context, followed by an explanation of how this context helps us understand the passage better with respect to the anthology's focus. See the footnotes in the Sample Anthology for examples of what I mean. For this assignment, include a **Works Cited** list that contains (1) the publication information of the excerpt and (2) any secondary sources that you make use of in your own annotations. (In your final anthology, all of your sources will be cited in one collective Works Cited list at the end, so keep careful track of these as you work on your annotated excerpts throughout the term.)

Assignment #2: Background Research and Second Excerpt

Length: 850-1000 word report (see below) + ONE new annotated excerpt (with 200-300 word headnote, 3-4 annotations of 2-4 sentences each, and a Works Cited list)

Value: 15% of final course grade

Due: Nov 3, 9:00 a.m.

Submission Method: Brightspace

Submission Format: Word (.doc, .docx)

Instructions: By this point in the term, you should have a pretty clear idea of your topic and have chosen about half of the primary texts you plan to excerpt. You should also be starting to develop a critical narrative about these texts. What story do these texts begin to tell about your topic? The purpose of this assignment is to get you started on the background research you will need for the critical introduction you will include in your completed anthology. **For this assignment:** use the library databases to find TWO credible scholarly sources about your topic. These should be journal articles or chapters in scholarly books. Write a short report (850-1000 words) that (i) summarizes the main claims these sources make about your topic and (ii) discusses how you think these sources could be useful as part of the framing of your topic and critical narrative in your anthology's Introduction. Spend about 75% of the report summarizing the two sources, and the remaining 25% reflecting on how they are useful to your thinking about your topic and the critical narrative your excerpts are beginning to develop. Note that this report is not the same thing as the Introduction you have to write for the completed Anthology. However, what you learn in this assignment will likely inform that Introduction when you go to write it later in the term.

Assignment #3: Completed Anthology

Length: see “Anthology Project Requirements” (above)

Value: 40% of final course grade

Due: Dec 1, 9:00 a.m. It is very important that your Circulation Draft be submitted on time, as it will form the basis for the coming week’s reflections and discussion (Assignment #4).

Submission Method: Student Anthology Discussion Forum (for sharing) AND as a regular assignment submission on Brightspace (for grading) ****Make sure you submit it to BOTH places****

Submission Format on Discussion Forum: .pdf

Submission Format via Brightspace for grading: Word (.doc, .docx)

Instructions: Building off the work you have already done in Assignments #1 and #2, bring your Anthology together, carefully following the “Anthology Project Requirements” section of the syllabus and using the Sample Anthology as a guide.

Content Warning for posting your anthology to the forums: If any of your Anthology excerpts contain offensive language (as is sometimes inevitable when excerpting older works or contemporary works dealing with difficult topics) or triggering material (such as graphic violence, sexual violence, abuse, self-harm, or suicide), I ask that you include the following note in the post linking to your Anthology so that students who do not wish to encounter that material may avoid it if they so choose: “One or more of the excerpts in this anthology contains offensive language or deals with triggering material.”

Assignment #4: Reflection on Student Anthologies

Length: 450-500 words

Value: 5% of final course grade

Due: Dec 7 by 4:00 pm

Instructions: Your final assignment of the term is to browse the posted student anthologies and to carefully read any TWO of them that catch your eye. Then, write a reflection on what you have learned through the process of creating your own anthology and reading other students’ anthologies. “What you learned” can be interpreted in many different ways, and any one of these would make a sound basis for reflection. It might mean that you reflect on what you have learned about the course topic (Literature and Cultures 1900-Now), or it might mean that you reflect on what this process of excerpting, annotating, researching, reading, comparing, synthesizing, etc., has taught you as a scholar. Whatever direction your reflection takes, the most important criteria is that it demonstrate a serious engagement with the work of other students as well as an ability to reflect critically on your *own* work and learning.

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: 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>