

**Carleton University
Winter 2022
Department of English**

ENGL 3501B: Literatures and Cultures 1900-Now

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, 11:35 am -12:55 pm

Location: Tory 342

(check Carleton Central for last-minute room changes)

Instructor: Professor D. Dragunoiu

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Office Hours:

TBA

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 Ooneemeetoo 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)

Hardcopies of texts:

Course books are available from Octopus Books, located at 116 Third Avenue at Bank Street in the Glebe. Online orders can be placed at octopusbooks.ca/students for in-store pickup or shipping across Canada. For questions, please call 613-233-2589 or email octopus@octopusbooks.ca. If purchasing in person, please bring your course number and the course instructor's name with you.

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

Marcel Proust, *In Search of Lost Time: Swann's Way*. 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, *Three Novels: Molloy, Malone Dies, The Unnamable*. ISBN: 9780802144478

Toni Morrison, *The Bluest Eye*. Vintage, 2007. ISBN: 9780307278449

Tomson Highway, *Kiss of the Fur Queen*, Penguin Modern Classics, 2021. ISBN: 9780385697217

Highway's novel contains scenes of sexual violence, as follows: pp. 77-80, 85, 106-7, 131-32, 287.

Online versions of texts:

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>

Useful Resources:

[Woolf Online](#) is a digital archive of Virginia Woolf's *To the Lighthouse*.

[The Joyce Project](#) offers an excellent guide to Joyce's *Ulysses*.

Patrick Hastings' [Guide to Joyce's Ulysses](#) is also an excellent resource.

Reading Schedule:

Tuesday, January 11	Proust, <i>Swann's Way</i> : Part I: <i>Combray</i> , pp. 1-64 (<i>drame du coucher</i> ; Swann's life in society; the tea-soaked <i>madeleine</i>)
Thursday, January 13	<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 18	<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 20	<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)
Monday, January 24	Last day for registration for winter-term courses. Last day to change courses or sections (including auditing) for winter-term courses.
Tuesday, January 25	<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 27	<i>Swann in Love</i> , pp. 411-543 (Baron de Charlus; the <i>soirée</i> 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 <i>petite phrase</i> again; Odette's secret life; Swann's <i>prise de conscience</i> ; Swann's love fades); short essay due.

Monday, January 31 **Last day for withdrawal from winter-term and winter portion of fall/winter courses with full fee adjustment. Withdrawals after this date will result in a permanent notation of WDN on the official transcript.**

Tuesday, February 1 *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 3 Proust, Conclusion

Tuesday, February 8 Woolf, *To the Lighthouse*: “The Window”

Thursday, February 10 Woolf, *To the Lighthouse*: “Time Passes”; **formal-essay topics posted.**

Tuesday, February 15 Woolf, *To the Lighthouse*: “The Lighthouse”

Thursday, February 17 Joyce, *Ulysses*, Chapter 1 (“Telemachus”), pp. 1-23.

(WINTER BREAK; NO CLASSES, February 21-25)

Tuesday, March 1 Joyce, *Ulysses*, Chapter 4 (“Calypso”), pp. 53-67

Thursday, March 3 Beckett, *Molloy* (Part I)

Tuesday, March 8 *Molloy* (Part I, continued)

Thursday, March 10	Rhys, <i>Voyage in the Dark</i> : Part I (pp. 5-86) Take-home exams posted.
Tuesday, March 15	<i>Voyage in the Dark</i> : Parts II-IV (pp. 87-159)
Wednesday, March 16	Last day to request Formal Examination Accommodation Forms for April examinations to the Paul Mentor Centre for Students with Disabilities. Note that it may not be possible to fulfill accommodation requests after the specified deadlines.
Thursday, March 17	Morrison, <i>The Bluest Eye</i> , “Autumn” (pp. 1-58)
Tuesday, March 22	<i>The Bluest Eye</i> , “Winter” (pp. 59-93)
Thursday, March 24	<i>The Bluest Eye</i> , Annotated bibliographies and take-home exams due.
Tuesday, March 29	<i>The Bluest Eye</i> , “Spring” and “Summer” (pp. 97-206)
Thursday, March 31	Indigenous Learning Bundle. Highway’s novel contains scenes of sexual violence, as follows: pp. 77-80, 85, 106-7, 131-32, 287. <i>Kiss of the Fur Queen</i> : Part One and Two: <i>Allegro ma non troppo</i> and <i>andante cantabile</i> pp. 3-96.
Tuesday, April 5	<i>Kiss of the Fur Queen</i> : Part Three: <i>Allegretto grazioso</i> pp. 99-162
Thursday, April 7	<i>Kiss of the Fur Queen</i> : Part Four: <i>Molto agitato</i> pp. 165-216
Tuesday, April 12	<i>Kiss of the Fur Queen</i> : Part Five: <i>Adagio espressivo</i> pp. 219-306. Winter term ends. Last day of fall/winter and winter-term classes. Last day for academic withdrawal from fall/winter and winter-term courses. Formal essays due.

TERMS OF EVALUATION

Grade Distribution: 10% first essay (2-3 pages double spaced); 10% annotated bibliography (minimum of five scholarly sources); 30% second essay (6-8 pages double spaced); 25% five unannounced quizzes; 25% take-home exam. **NB: Students who miss six or more classes will not be eligible to submit work or write exams.**

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: Materials submitted to other courses are not acceptable as submissions in this course. All work must be original and not submitted for grade in other courses. 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. Essays must be submitted to our Brightspace course page by **11:59 pm** on the specified deadline.

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 must be submitted to our Brightspace course page by **11:59 pm** on the specified deadline.

ANNOTATED BIBLIOGRAPHY: The annotated bibliography must contain **five or more** bibliographic items relevant to the selected topic. These may include books, essays, reviews or any other material that is justifiably relevant to the chosen topic. Guidelines for writing an annotated bibliography can be found [here](#). Follow the "Sample Chicago Manual of Style Annotation" at the bottom of the page. The deadline is listed on the reading schedule. Annotated bibliographies must be submitted to our Brightspace course page by **11:59 pm** on the specified deadline.

UNANNOUNCED QUIZZES:

To ensure that students come prepared for lectures and class discussions, they will write **eight** unannounced multiple-choice quizzes designed to test their detailed knowledge of the works scheduled for analysis during that particular class. Of these eight quizzes, only the **five** highest-earning quizzes will count towards the final grade. Each of these five highest-earning quizzes will be worth 5% of the final grade (for a total of 25%). These quizzes will be written **at the beginning of class**; those arriving late will not be able to write them and will therefore forfeit the quiz grade.

TAKE-HOME EXAM:

The take-home exam will be posted ahead of time, as per reading schedule. It is designed to evaluate students' close reading and retention of the course material as well as their understanding of class lectures and discussions. Consequently, the exam will contain three sections: a. multiple-choice questions designed to test students' close reading of the studied texts (20%); b. a choice of short questions designed to test students' comprehensive knowledge of the

studied texts (50%); c) a choice of essay questions designed to showcase students' understanding of the mechanics of argument and analysis as applied to works studied in class (30%).

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

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

1. 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.
2. Turn off cell phones and other technological devices upon arrival to class.
3. **This classroom has a “no-screen” policy.** Official note takers will be assigned to take notes on a regular basis for everyone in class. These notes will be posted on our Brightspace course page for use by all members of the class. Only official note takers will have access to a screen. Everyone else ought to take notes by hand. Studies show that taking notes by hand is far more conducive to learning. However, students who cannot learn optimally without taking notes on a keyboard should consult with the instructor in advance and request an accommodation.
4. Do not arrive late to class. Arriving late is disrespectful and it disturbs both the instructor and the students. If arriving late due to unforeseen circumstances, please minimize the disturbance by sitting in a seat close to the doors.
5. Chatting with classmates during a lecture or class discussions is unacceptable in a university setting. It disturbs both one's fellow students and the instructor.

Special Information Regarding 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.

Brightspace:

All information relevant to this course will be posted in advance on our Brightspace course page. Students are expected to consult it frequently and to keep abreast of assignments, deadlines, and all notifications related to the course. Additionally, 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 (after verifying that the email address is correct). All emails should be sent from your Carleton email accounts as directed by CU policy.

Office Hours are set aside specifically *for* students. By coming to Office Hours, students are *not* taking up the professor's time, but rather meeting their obligations as students. All students will be expected to visit me during Office Hours at least once. For visits to posted Office Hours, no appointment is necessary.

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 in-class discussions 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.

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/>

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>