

SUBJECT TO MINOR REVISIONS

Fall/Winter 2021-22

Department of English Language and Literature

FYSM 1004A: Reading Literatures and Cultures

Precludes additional credit for ENGL 1000, ENGL 1100, ENGL 1200,

ENGL 1300, ENGL 1400, ENGL 1600, ENGL 1700

Loc.: Please confirm location on Carleton Central

Classes: Tuesdays and Thursdays 2:35-3:55 pm

Format: In-person

Instructor: Dr M. Susan Birkwood

Office: 1928 Dunton Tower

Email: Susan.Birkwood@carleton.ca

Office Hours: TBA—but by appointment via Zoom or MS Teams is always an option

*Carleton University is located on the traditional and unceded territory of the
Algonquin Anishinaabe Nation*

❖ **Please note: This is not a creative writing course. It is a writing attentive* course.**

Course Description:

Literary works have so very much to offer: beauty, sorrow, excitement, revolution, horror, humour, tolerance, hope. They also have much to say about the literary and rhetorical arts, along with the circumstances of their cultural production. This course is an introduction to active literary reading skills, and we will study works of poetry, prose, and drama—all the while paying attention to form and structure, as well as content.

A number of common thematic and cultural concerns connect the various units of study in the course. As we situate the texts in terms of their literary, historical, and cultural contexts, we will cross temporal and geographic borders while examining—in a wide variety of ways—the relationship of the individual to community and to the world beyond, along with the struggle for personal identity, autonomy, purpose, and dignity.

Because this course is your introduction to literary studies at Carleton, one of my jobs is to help you to develop your critical vocabulary as we read texts from different regions, periods, and genres in order to build a strong base for your future studies. (Many websites may offer quick interpretations; however, they are no substitute for your own confident and well-supported oral and written analyses of texts.) I am well aware that students entering first year bring a range of experience and that the transition from high school to university has its challenges, especially in the area of essay writing. We will discuss academic writing, and you will have plenty of opportunities to hone your skills.

In non-pandemic times, the seminar class size would allow for more interaction between you and your fellow students, as well as with me. However, we will find other ways to build a strong learning community.

Course Objectives:

- To situate these texts within their literary and historical contexts
- To examine both the form and content of the selected works of poetry, prose, and drama and to build a vocabulary of analytical terms
- To develop students' textual analysis skills
- To develop students' critical thinking, reading, and writing skills
- To foster a learning community

*English Department definition of "Writing Attentive":

- Students will spend a significant amount of class time learning, and improving university-level forms of thinking and writing, particularly essay-writing skills, that will concentrate on the following:
 - establishment of university-level expectations for grammar and syntax
 - establishment and refinement of literary-critical skills through close analysis of texts from a variety of genres
 - generation and proof of an argumentative thesis across an essay
 - establishment and refinement of sophisticated ideas and opinions using proper, correct and effective academic style
 - use and citation of primary literary texts in appropriate and convincing ways
 - development of fluency in and facility with genre-specific literary terminology
 - introduction to the fundamentals of secondary research (including critical evaluation, use, and citation of academic sources)
- Students will complete a minimum of two graded writing assignments per term, in which they will be expected to demonstrate the above skills
- Students will write at least one formally scheduled examination. If there is just one exam it will take place during the April examination period.

Required Texts:

- Available through [Octopus Books](https://octopusbooks.ca) 116 Third Avenue, Ottawa, ON: 613-233-2589
- Link for this course: <https://octopusbooks.ca/shop?course=FYSM1004A>

The Broadview Introduction to Literature: Concise Edition (Eds. Lisa Chalykoff, Neta Gordon, Paul Lumsden) – **Second** Edition, Broadview Press

Andre Alexis, *Fifteen Dogs*—Coach House

Drew Hayden Taylor, *Only Drunks and Children Tell the Truth*—Talon

Richard Wagamese, *Keeper'n Me*—Penguin

Jael Richardson, *Gutter Child*—HarperCollins

Evaluation:

cuPortfolio assignments	30%
Close-reading assignments (essay format, 2 x 5%)	10%
• 1 per term in essay format, plus bonus opportunity	
Fall-term essay	10%
Winter-term essay	10%
Panel presentation (winter term)	10%
Final exam	20%
Participation in class and via Brightspace forums	10%

Opportunity for bonus marks—quizzes

- Content Quizzes
 - While there will be no December exam, there will be content / knowledge-check quizzes throughout the fall term. The results of these Brightspace quizzes could mean a substantial bonus to your final exam grade in April.
- Grammar and Punctuation Quizzes
 - Quizzes on grammar and punctuation will provide reminders about common problems (e.g., comma splices), but the results of these Brightspace quizzes could translate into bonus marks added to written assignment grades.

Opportunity for bonus marks—[CSAS Incentive Program](#) (See Brightspace for details.)

- Up to 2% bonus to the final grade for completing 4 workshops (0.5% / workshop)
 - at least 2 must be completed in the fall term to count

Opportunity for bonus marks—community event

- ✓ Receive one 2% addition to your **final grade** for taking in a cultural production that relates in some way to the course—and that is *not* connected to another course. See the following list for options. Consult with me about other possibilities.
- Ottawa International Writers Festival event: <https://writersfestival.org/>
- Carleton University Art Gallery exhibition or event not discussed in class: <http://cuag.ca/>
- Relevant exhibition or event at another gallery—e.g., [National Gallery of Canada](#), [Ottawa Art Gallery](#)
- Relevant live theatre event—e.g., at the [GCTC](#) or [NAC](#)
- The English Department’s annual [Munro Beattie lecture](#) (details TBA)
 - **To receive the credit, you must submit a 250-word review of the event / exhibition / film / story**

Please note:

- You must complete **the term work and the final exam** in order to be eligible to pass the course. This means that failure to complete the term work may result in a final grade of “F.”
- There are policies in place to support students who require academic accommodation. (See the details provided in this syllabus.) Should you, though, find yourself in circumstances that threaten to preclude your successful completion of an assignment, please contact me **before** the particular deadline. I would much rather work with you to find a solution than have you face the possibility of failing the course.
- ❖ “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.” (FASS Teaching Regulations)

Academic Accommodations

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>

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.

Assignment Submission

- ***All assignments should be submitted via Brightspace. This includes the cuPortfolio entries***

Close-Reading Assignments: These **mini-essays** will allow you to focus on a portion of a text while honing your writing skills.

- I will assign 3 topics per term to give you some choice; however, you are required to write on only 1 topic in the fall term and 1 in the winter term for a total of 2 topics.
- You may complete more than 2, and I will count the best 2 grades. I will also assign a bonus mark for up to 2 more analyses as follows: 0.5% for a grade of C+ or higher or 1% for B+ or higher to the overall close-reading assignment grade (10% of the final grade).
[e.g., 2 @ 80% = 8/10 + 1 analysis @ 70% = 8.5/10 (85%)]

Panel Presentations: Individual oral presentations of 10-12 minutes delivered as part of a panel (3-4 people per panel). More details to come.

cuPortfolio Entries and Term Essays

These assignments all have assigned due dates; however, you each have a total of **8 grace days** for the year to use to best advantage when completing the **cuPortfolio assignments and the essays (NOT the close-reading assignments)**. For instance, you could use 4 grace days when completing one cuPortfolio assignment and 4 when completing one of the essays, or you could give yourself a short extension on each of the cuPortfolio assignments and each of the essays. (In other words, you have a built-in extension should you experience hardware failures or other problems.) Otherwise, requests for extensions **MUST** be made **BEFORE** the due date. Busier-than-average schedules or computer problems do not ordinarily constitute good reasons for extensions. After the grace days are exhausted, the late penalty for the cuPortfolio assignments and the essays will be 5% / day.

- **Close-reading assignments, cuPortfolio assignments, and essays are to conform to MLA format. Errors in documentation and formatting may cost you marks.**
- **Policies related to academic integrity (e.g., plagiarism) apply to ALL term work, as well as to the exams**

PLAGIARISM

The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own.” This can include the following:

- 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/secretariat/wp-content/uploads/Academic-Integrity-Policy-2021.pdf>

- **You are expected to know the University’s policy and procedures regarding plagiarism. (See the explanation above and the section on [Academic Integrity](#) in the University Calendar.) Unacceptable paraphrasing does count as a form of plagiarism. I shall report cases of unacknowledged use of sources to the Chair of the English Department.**
- ***All assignments, including cuPortfolio entries, must include a Works Cited that lists all sources that are consulted, quoted, or paraphrased.***

Participation

- On a very practical note, exam questions in this course will come straight out of lecture and discussion materials.

During the course, there will be opportunities to participate through the Brightspace forums (fora), as well as during class. Students’ thoughtful participation in the course greatly enriches the learning experience for everyone, including me.

❖ *I will include more details in Brightspace re: the participation grade*

Preparation for class, discussion, essays, and exams:

- Ideally, you should have the texts read before we begin discussing them. In the case of novels, try to have a substantial portion read prior to the first class on the respective texts.
- When you are taking notes, do include references to passages that I focus on in the classes / discussions / Brightspace resources: Exam questions will be based directly on lectures and discussions

Netiquette and Discussion Post Guidelines: *Please see guidelines in [Carleton Online](#)*

- Netiquette: <https://carleton.ca/online/online-learning-resources/netiquette/>
- Guidelines for discussion posts: <https://carleton.ca/online/online-learning-resources/online-discussion-tips/>

E-mail Communications:

- I will check e-mail daily during the week. If you send a message on Friday evening, be aware that I may not reply to it until Monday morning.
- I will delete mail without opening it, if it comes from a sender I do not recognise, so please use your Carleton account.
- University policy prohibits me from sending information about grades over e-mail if the request comes from any non-Carleton e-mail address.
- It is always a good idea to avoid excessive informality in your e-mail communications with instructors. (“Dear Professor –” is the safest way to begin when e-mailing any instructor.)
 - Here is a link to Laura Portwood-Stacer’s guide to e-mailing your instructor: <https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087>

Course Overview and Readings *(Subject to change, if necessary)*

- *Brightspace modules on grammar, punctuation, documentation, and other aspects of academic writing will be provided*

BIL: Broadview Introduction to Literature

Dates	Tuesday	Thursday
Week 1 (Sept. 9)		Introductions

Week 2 (Sept. 14, 16)	<p>Close-reading, writing about literature—and a few tips for this course</p> <p>Read before class: Christina Rossetti's "In an Artist's Studio" (See <i>Decadent Verse: An Anthology of Late-Victorian Poetry, 1872-1900</i>, https://ebookcentral-proquest-com.proxy.library.carleton.ca/lib/oculcarlet-on-ebooks/reader.action?docID=840441&ppg=286)</p>	<p>Read before class: <i>BIL</i>: "The Study of Literature" (xxi-xxxii)</p> <p>Hai-Dang Phan, "My Father's 'Norton Introduction to Literature,' Third Edition (1981)"</p> <p>You can also listen to <i>Hai-Dang Phan reads "My Father's 'Norton Introduction to Literature,' Third Edition (1981)"</i> on <i>The Poetry Magazine Podcast</i> https://www.poetryfoundation.org/podcasts/151398/hai-dang-phan-reads-my-fathers-norton-introduction-to-literature-third-edition-1981</p>
Week 3 (Sept. 21, 23)	In-class reading and analysis of poems in <i>BIL</i>	<p>Absent Fathers—in poetry and prose</p> <p><i>BIL</i>: Lorna Crozier, "When I Come Again to My Father's House"</p> <p>Richard Wagamese, "Finding Father"</p>
Week 4 (Sept. 28, 30) Close-reading option 1 (Oct. 1)	<p><u>Watch before class:</u> Indigenous Learning Bundle on Canada-Indigenous Relations (Brightspace)</p> <p><i>BIL</i>: Richard Wagamese, "Finding Father" (continued)</p> <p>Marilyn Dumont, "Not Just a Platform for My Dance"</p>	<p><i>National Day of Truth and Reconciliation</i></p> <p><u>Watch before class:</u> Indigenous Learning Bundle: <i>Indigenous Environmental Relations</i> (Brightspace)</p> <p><i>BIL</i>: Leanne Betasamosake Simpson, "Big Water"</p>
Week 5 (Oct. 5, 7)	<p>Graphic Fiction</p> <p>Read before class: <i>BIL</i>: excerpt from Scott McLeod's <i>Understanding Comics</i></p> <p>Richard Van Camp, "Like a Razor Slash" (<i>This Place: 150 Years Retold</i>—see ARES)</p>	<p>Richard Van Camp, "Like a Razor Slash"</p> <p>("Blood in the Gutter" from <i>Understanding Comics</i>)</p>
Week 6 (Oct. 12, 14)	TBA: CUAG class / cuPortfolio workshop	TBA: CUAG class / cuPortfolio workshop
Week 7 (Oct. 19, 21) cuPortfolio assignment (Oct. 22)	<p>Ekphrasis: writing about visual art</p> <ul style="list-style-type: none"> • Revisit "In an Artist's Studio" <p><i>BIL</i>: W.H. Auden, "Musée des Beaux Arts"</p> <p>Please look up images of the following paintings by Pieter</p>	<p><i>BIL</i>: Al Purdy, "Lament for the Dorsets"</p> <p>Seamus Heaney, "The Grauballe Man"</p>

	Breughel the Elder: "The Census at Bethlehem," "Massacre of the Innocents," and "Landscape with the Fall of Icarus" (See Brightspace for links)	
Oct. 26, 28	READING WEEK	NO CLASSES
Week 8 (Nov. 2, 4) Close-reading option 2 (Nov. 5)	Poetry: Form and Metre See the materials on poetry in Brightspace <i>BIL</i> : Poetry (See 443-67) William Blake, "London"	Poetic Exchanges <i>BIL</i> : Christopher Marlowe, "The Passionate Shepherd to his Love"; Sir Walter Raleigh, "The Nymph's Reply to the Shepherd"
Week 9 (Nov. 9, 11) Close-reading option 3 (Nov. 12)	The Sonnet <i>BIL</i> : William Shakespeare, Sonnets 18 and 130; John Donne, <i>Holy Sonnets</i> 10	Wilfred Owen, "Anthem for Doomed Youth" Edna St Vincent Millay, "What lips my lips have kissed, and where, and why" George Elliott Clarke, "Blank Sonnet"
Week 10 (Nov. 16, 18)	Frank Bidart, "Queer," "Half-light" Jackie Kay, "In My Country," "Her"	TBA: library session
Week 11 (Nov. 23, 25) cuPortfolio assignment (Nov. 26)	An Intriguing Twist on Being a Dog Person André Alexis, <i>Fifteen Dogs</i>	André Alexis, <i>Fifteen Dogs</i>
Week 12 (Nov. 30, Dec. 2)	André Alexis, <i>Fifteen Dogs</i>	André Alexis, <i>Fifteen Dogs</i>
Week 13 (Dec. 7, 9) Fall term essay (Dec. 9)	The Dramatic Monologue <i>BIL</i> : Alfred Lord Tennyson, "Ulysses"; Robert Browning, "My Last Duchess"	TBA

Winter Term (Winter assignment dates will be available by Sept. 9)

Week	Tuesday	Thursday
Week 1 (Jan. 11, 13)	Realism and the Social Drama <i>BIL</i> : Henrik Ibsen, <i>A Doll's House</i>	Henrik Ibsen, <i>A Doll's House</i>
Week 2 (Jan. 18, 20)	<i>BIL</i> : Hannah Moscovitch, <i>Essay</i>	<i>BIL</i> : Hannah Moscovitch, <i>Essay</i>
Week 3 (Jan. 25, 27)	Science Fiction / Speculative Fiction	Eden Robinson, "Terminal Avenue"

	Octavia Butler, <i>“Speech Sounds”</i>	
Week 4 (Feb. 1, 3)	Jael Richardson, <i>Gutter Child</i>	Jael Richardson, <i>Gutter Child</i>
Week 5 (Feb. 8, 10)	Jael Richardson, <i>Gutter Child</i>	Jael Richardson, <i>Gutter Child</i>
Feb. 15, 17	TBA: Panel Presentations	Panel Presentations
Week 6 (Feb. 22, 24)	READING WEEK	NO CLASSES
Week 7 (Mar. 1, 3)	The Sixties Scoop: 3 narratives Kateri Akiwenzie Damm, <i>“Nimkii”</i> (<i>This Place</i> —see ARES)	Kateri Akiwenzie Damm, <i>“Nimkii”</i>
Week 8 (Mar. 8, 10)	Drew Hayden Taylor, <i>Only Drunks and Children Tell the Truth</i>	Drew Hayden Taylor, <i>Only Drunks and Children Tell the Truth</i>
Week 9 (Mar. 15, 17)	Richard Wagamese, <i>Keeper’n Me</i>	Richard Wagamese, <i>Keeper’n Me</i>
Week 10 (Mar. 22, 24)	Richard Wagamese, <i>Keeper’n Me</i>	Richard Wagamese, <i>Keeper’n Me</i>
Week 11 (Mar. 29, 31)	TBA: Panel Presentations	Panel Presentations
Week 12 (Apr. 5, 7)	TBA: Panel Presentations	Panel Presentations
Week 13 (Apr. 12)	Wrap-up, exam review	

April 14-28: Exam period

Exam Schedule: <http://carleton.ca/ses/exam-schedule/>

The Academic Year: <http://calendar.carleton.ca/academicyear/>

- ❖ **Final Grades** are not official until they have been approved by both the Department Chair and the Dean. Consequently, I will not post final grades in Brightspace. You may access your final grades through **Carleton Central**.