

Carleton University
Fall/Winter 2022-23
Department of English

FYSM 1004B: Reading Literatures and Cultures

Prerequisites: normally restricted to students entering the first year of a BA, BCogSci, BGIInS, BCoMS or BEcon program can register in a FYSM, up to a maximum of 1.0 credit (either one 1.0 credit or two 0.5 credit courses) Precludes additional credit for ENGL 1000, ENGL 1009, ENGL 1100, ENGL 1200, ENGL 1300, ENGL 1400, ENGL 1600, ENGL 1700

Thursdays / 11:30-2:30

Fall Term Location: **Residence Commons 214***

Winter Term Location: **Canal Building 2202***

*Confirm locations on Carleton Central Prior to the first class each term

Format: **In-person**

Instructor: **Prof. Brian Johnson**

Email: **BrianJohnson@cunet.carleton.ca**

Office: **1917 Dunton Tower**

Phone: (613) **520-2600 x2331**

Prof. Johnson's Office Hours: **Fridays 9:30-10:30** via Brightspace

Important note:

For information on deadlines for withdrawal from courses, please consult the Academic Year section of the Undergraduate Calendar (<https://calendar.carleton.ca/academicyear/>).

Course Description

Topic: Inner Voyages, Other Worlds: Approaching Literary Fantasy

This first-year seminar will introduce you to fundamentals of literary and cultural studies with an emphasis on how authors work with literary devices, form, intertextuality, and genre conventions to create meaning. The “fantasy” of our title refers not only to worlds of “high” fantasy (the ones featuring wizards and dragons), but to all forms of literary world-building that depart in some way from what we commonly take to be “ordinary” reality. High fantasy, Gothic horror, fairy-tales, and science fiction are all “literary fantasies” of this sort, and will be the focus of the poems, short stories, novels, and comic books that we read.

Throughout the year, we will be interested in the questions of how and why literary fantasy engages us at the deepest levels and what it can tell us about ourselves and the world. The fall term will focus on “fictions of development” through a study of the *bildungsroman* (or “novel of education”), comparing its variations across a range of subgenres, identities, and sociopolitical contexts. In the winter term, we will examine intersections between literature and psychology in greater depth, focusing on approaches to fairy tales and Mary Shelley's *Frankenstein* that emphasize psychoanalytic questions of subjectivity and development. We will also consider contemporary short story, film, and comic book adaptations and rewritings of these fascinating source texts. Over the course of the year, you will receive training in the foundations of close reading and textual analysis. You will also learn how to engage meaningfully with secondary

sources, and hone your own scholarly writing. You will have opportunities to practice creative writing (poetry, nonfiction, and/or fiction) and oral presentation skills for certain assignments.

Learning Outcomes

By the end of this course, successful students will have demonstrated their ability to:

- Write essays on literary topics that employ the techniques of an effective essay. This includes the ability to:
 - write effective introductions, thesis statements, and direction statements
 - organize arguments in a coherent fashion, using complementary but distinct subpoints that derive from the texts being analyzed
 - write paragraphs that effectively use topic sentences, transitions, and concluding sentences
- Develop sustained analytical readings of literary texts that are informed by close readings of primary texts. This includes the ability to:
 - identify the formal/generic features of works under study, and explain the significance of authors' choices of form/genre
 - identify authors' deployment of various literary devices (symbolism, foreshadowing, and so on), and explain their significance to their texts
 - explicate and analyze passages from literary texts in support of an argument
 - document all engagements with primary texts using the latest MLA style
- Engage with secondary research responsibly and effectively to shape and advance arguments about literary texts. This includes the ability to:
 - differentiate between scholarly and non-scholarly sources
 - conduct research using appropriate strategies and search tools
 - document all engagements with secondary texts using the latest MLA style
 - explicate and analyze passages from secondary texts in support of an argument
 - use the insights of secondary texts to shape and inform arguments and analyses
- Apply a sound understanding of literary terms to develop analytical readings of literary texts. This includes the ability to:
 - define, explain, and distinguish between those terms
 - identify and expand on relevant examples
 - use those terms appropriately in analyses in the assigned papers and exams
- Apply the elemental principles of English grammar to identify, explain, diagnose, and correct common sentence errors, in their own writing and that of others. This includes the ability to:
 - label and explain the parts of speech
 - identify, define, and differentiate between phrases, clauses, subordinate clauses, and independent clauses
 - identify and classify different sentence types
 - explain the grammatical function of all marks of punctuation, and diagnose and correct punctuation problems
- Display the habits of mind required for successful undergraduate study. This includes the ability to:
 - manage your time and responsibilities in a professional manner
 - engage with the words and ideas of others with academic integrity
 - make useful notes on the texts you read, to facilitate easy recall of information
 - apply an approach to composition that values drafting, reflection, and ongoing improvement

- discuss different points of view respectfully and critically

FYSM is a “Writing Attentive” Course

The Department of English has designed FYSM 1004 a “writing-attentive” course. This means that 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 arguments and opinions using persuasive, clear and grammatically correct English
- use and citation of primary literary texts in appropriate and convincing ways
- introduction to the fundamentals of secondary research (including critical evaluation, use and citation of academic sources)

Student will complete a number of writing assignments which will include at least one formal scholarly essay. They will also write at least one formally scheduled examination or a culminating reflective assignment.

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.

Texts

Our writing reference texts for BOTH terms will be ***They Say/I Say: Moves That Matter in Academic Writing*** and ***The Little Seagull Handbook***. Norton Online sells these books as a single digital package, so by purchasing *They Say/I Say*, you actually get digital access to both texts. But them here: <https://digital.wwnorton.com/theysay5>. If you wish to purchase a hard copy of either text, let me know and I will order some hard copies through the bookstore.

For the required primary texts below, purchase as a hard copy through the Carleton University Bookstore OR buy an ebook through a seller of your choosing.

A Note on Editions: Buying the course edition is best because it will make it easier for us to coordinate our quotations and page numbers as we work together in the seminar. If you have other editions of the texts by Le Guin, Delany, Poe, Morrison, and/or Marmon, that's fine. But it is especially important that you purchase the Norton Critical Editions of *Frankenstein* and *The Classic Fairy Tales* listed in Winter Term books below because these are actually full text books that contain a great deal of additional material that we will be working with each week.

Fall Term

Susan Holbrook, *How to Read (And Write About) Poetry*. Second Edition. (Broadview, 2021)
 Ursula K. Le Guin, *A Wizard of Earthsea* (Clarion, 2012)
 Ursula K. Le Guin, *The Tombs of Atuan* (Pocket Books, 2012)
 Samuel R. Delany, *Nova* (Vintage, 2002)
 Edgar Allan Poe, *The Gold-Bug and Other Tales* (Dover, 1991)
 Toni Morrison, *Sula* (Vintage, 2004)
 Leslie Marmon Silko, *Ceremony* (Penguin, 2006)

Winter Term

Mary Shelley, *Frankenstein*. Norton Critical Edition. Third Edition. (Norton, 2021)
 Maria Tatar, ed. *The Classic Fairy-Tales*. Norton Critical Edition. (Norton, 2017)

Additional Shorter Texts: I will be making some short stories, poems, essays, films, and comics available to you over Brightspace throughout the year.

COURSE CALENDAR

FALL TERM

Sept 8	Introduction to the course Joyce, "Araby" (will be distributed in class) Pound, "In a Station of the Metro" (will be distributed in class)
Sept 15	Le Guin, <i>A Wizard of Earthsea</i> Holbrook, <i>How To Read (and Write About) Poetry</i> , Intro and Chpt 1
Sept 22	Le Guin, <i>A Wizard of Earthsea</i> Holbrook, <i>How To Read (and Write About) Poetry</i> , Chpt 2 **Critical Study on <i>Wizard of Earthsea</i> Due**
Sept 29	Le Guin, <i>The Tombs of Atuan</i> Holbrook, <i>How To Read (and Write About) Poetry</i> , Chpt 3
Oct 6	Le Guin, <i>The Tombs of Atuan</i> Holbrook, <i>How To Read (and Write About) Poetry</i> , Chpt 4 **Critical Study on <i>The Tombs of Atuan</i> Due**
Oct 13	Delany, <i>Nova</i> Writing Essays About Literature
Oct 20	Delany, <i>Nova</i> Holbrook, <i>How To Read (and Write About) Poetry</i> , Chpt 5

****Critical Study on Nova Due****

- Oct 24-28 Fall Break
- Nov 3 Poe, "The Cask of Amontillado" and "The Tell-Tale Heart"
Holbrook, *How To Read (and Write About) Poetry*, Chpt 6
- Nov 10 Poe "The Fall of the House of Usher" and "The Black Cat"
Morrison, "Black Matters"
****Critical Study on Poe Due****
- Nov 17 Morrison, *Sula*
Holbrook, *How To Read (and Write About) Poetry*, Chpt 7
- Nov 24 Morrison, *Sula*
Holbrook, *How To Read (and Write About) Poetry*, Chpt 8
****Critical Study on Sula Due****
- Dec 1 Silko, *Ceremony*
Holbrook, *How To Read (and Write About) Poetry*, Chpt 9
- Dec 8 Silko, *Ceremony*
Holbrook, *How To Read (and Write About) Poetry*, Chpt 10
****Critical Study on Ceremony Due****
- Dec 9 ****Essay #1 Due****

WINTER TERM*

- Jan 12 Fairy Tales: Little Red Riding Hood
They Say/I Say: Working With Secondary Sources
- Jan 19 Fairy Tales: Hansel and Gretel
They Say/I Say: Working With Secondary Sources
****Critical Study on Fairy Tales (1) Due****
- Jan 26 Fairy Tales: Snow White and Sleeping Beauty
- Feb 2 Beauty and the Beast and Cinderella
****Critical Study on Fairy Tales (2) Due****
- Feb 9 Fairy Tales: Bluebeard and Tricksters
- Feb 16 Fairy Tales: Hans Christian Anderson and Oscar Wilde
****Critical Study on Fairy Tales (3) Due****

* I will distribute a more detailed Winter Term Course Calendar in January.

Feb 20-24	Winter Break
Mar 2	Shelley, <i>Frankenstein</i> **Essay #2 Due**
Mar 9	Shelley, <i>Frankenstein</i> and Criticism **Critical Study on <i>Frankenstein</i> (1) Due**
Mar 16	Shelley, <i>Frankenstein</i> and Criticism
Mar 23	Film Adaptations of <i>Frankenstein</i> Pirie, "Approaches to <i>Frankenstein</i> [in Film]" Heffernan, "Looking at the Monster: <i>Frankenstein</i> and Film" **Critical Study on <i>Frankenstein</i> (2) Due**
Mar 30	Comic Book Retellings and Expansions of <i>Frankenstein</i>
Apr 6	Comic Book Retellings and Expansions of <i>Frankenstein</i> **Critical Study on <i>Frankenstein</i> (3) Due**
Apr 27	Take-Home Exam Due

Evaluation & Assignments

Assignments

Due Date	Time	Assignment	Value
various	11:30 a.m.	Critical and Creative Studies (4 of 6)	25%
sign-up	in class	Poetry Workshop Group Presentation	10%
Dec 9	4:00 pm	Essay #1	10%
Mar 2	11:30 am	Essay #2	20%
Apr 6	4:00 pm	Critical and Creative Studies (4 of 6)	25%
Apr 27	4:00 pm	Take-Home Exam	10%

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.

Evaluation & Assignments

FALL TERM

Critical & Creative Studies (25%)

Length: 250-300 words (this length may vary slightly for Creative Studies)

Value: 5 x 5% = 20% (note that there will be six opportunities to submit these, so you can skip one of them)

Due: throughout the term (see Course Calendar for due dates)

Submission: Brightspace portal

Instructions: Every couple of weeks you will have an opportunity to turn in a short Study of a work we are exploring in class. The purpose of the Studies is (a) to have you engage seriously with each work, (b) to hone your writing and editing skills, (c) to develop your skills of analysis and argument, and (d) to provide interested parties with opportunities to develop their creative writing skills. Here's how it will work:

- At the end of our first class on any major novel or author, I will distribute a list of study topics or questions. There will be at least one critical question and one creative topic assigned in this fashion every two weeks.
- The creative topic for any given week will also include the option of writing a poem that responds in some way to a poem we have studied or to a style or genre of a poem we have worked on.
- Studies are always due one week after they are assigned.
- You must submit a total of 5 Studies in the Fall Term. A minimum of 3 of these *must* be "Critical Studies"; up to 2 of these *can* be "Creative Studies."

Grading Criteria: Although these are short pieces of writing, I expect your best work. Each submission should demonstrate a serious, well-thought out, and detail-oriented engagement with the primary texts and critical topics. Show me your very best analytical work and your clearest most polished writing every time. Each Study that you submit should have gone through at least one prior draft and should be carefully proofread. If you use secondary sources,

you must cite them, but note that secondary sources are not expected or required for these. Creative Studies must be submitted with a supplementary 100-150 word author's note that explains what the creative piece is attempting to do. Creative pieces will be graded on how effectively they engage with the core elements of the works or genres they reference.

Poetry Workshop (10%)

Length: 10-15 minutes

Value: 10%

Most weeks of the Fall Term, pairs or trios of students will team up to present and comment on one poem from our anthology. The purpose of these Poetry Workshop presentations is to get the whole class talking comfortably about poetry; presenters do not have to become experts on every aspect of the poem they are presenting. These presentations will form the jumping-off point for larger class discussion of the poems. Each group must:

- begin by reading the poem out loud to the class
- comment on what they take to be the poem's general idea or meaning
- walk the class through their understanding of the purpose of some of the poem's language and imagery (minimum of 4 elements)
- point out any areas of the poem that they find confusing or obscure (don't worry: there is no penalty for not "getting" every part of the poem; be as insightful as you can, but remember that it is always helpful to point out parts of the poem that you find especially confusing. Chances are that many others in the class are confused by that section too. These are areas we will grapple with together as a class in the discussion following your presentation.)
- leave the class with a closing observation about the poem—something interesting that they noticed about its language form or images, or about its relation to other texts or poems we have studied, or about its relation to larger issues (cultural, aesthetic, political, etc.)

Students will sign up for poem presentations in our first seminar (Sept 8). Presentations will begin on September 22nd and run most weeks throughout the term. Groups will be graded together and will receive one common grade.

Essay #1 (20%)

Length: 1000-1250 words

Value: 20%

Due: Dec 9

Submission: Brightspace portal

Instructions: Will be distributed in class

WINTER TERM

Critical & Creative Studies (20%)

Length: 250-300 words (this length may vary slightly for Creative Studies)

Value: 5 x 5% = 20% (note that there will be six opportunities to submit these, so you can skip one of them)

Due: throughout the term (see Course Calendar for due dates)

Submission: Brightspace portal

Instructions: Same as last term, but the combination of which prompts to write on is different:

- Like last term, new critical questions and creative topics will be assigned every two weeks; unlike last term, there will be no poetry option, so you must write on either a critical or creative topic each time.
- Studies are always due one week after they are assigned.

- You must submit a total of 5 Studies in the Fall Term. At least 2 of these must be on Fairy Tale Topics AND at least 2 of these must be on *Frankenstein* topics. Of these 5 Studies, up to 2 of them *can* be “Creative Studies.”

Essay #2 (25%)**Length:** 1250-1500 words**Value:** 25%**Due:** Mar 2**Submission:** Brightspace portal**Instructions:** Will be distributed in class.**Fairy Tale Studies (25%)****Length:** 250-300 words (this length may vary slightly for creative studies)**Value:** 5x5% = 25%**Due:** Apr 6**Submission:** Brightspace portal**Instructions:** Similar format to last term’s Critical and Creative Studies, but this time they will all be handed in as a final project in a single document. New topics will be assigned each week.You must submit a total of 5 Studies. A minimum of 3 of these *must* be “Critical Studies”; up to 2 of these *can* be “Creative Studies.”**Take-Home Exam (10%)**

Details TBA, Due: Apr 27, 2023.

Statement on Student Mental Health

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

Emergency Resources (on and off campus): <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>

Special Information Regarding Fall 2022 Pandemic Measures

It is important to remember that COVID is still present in Ottawa. The situation can change at any time and the risks of new variants and outbreaks are very real. There are [a number of actions you can take](#) to lower your risk and the risk you pose to those around you including being vaccinated, wearing a mask, staying home when you're sick, washing your hands and maintaining proper respiratory and cough etiquette.

Feeling sick? Remaining vigilant and not attending work or school when sick or with symptoms is critically important. If you feel ill or exhibit COVID-19 symptoms do not come to class or campus. If you feel ill or exhibit symptoms while on campus or in class, please leave campus immediately. In all situations, you must follow Carleton's [symptom reporting protocols](#).

Masks: Carleton has paused its mandatory mask mandate as of June 25, 2022. Even though masks will no longer be mandatory, **we continue to strongly recommend masking when indoors**, particularly if physical distancing cannot be maintained. For more information please visit <https://carleton.ca/covid19/policies-and-protocols/mask-policy/>.

Vaccines: While proof of vaccination is no longer required as of May 1 to attend campus or in-person activity, it may become necessary for the University to bring back proof of vaccination requirements on short notice if the situation and public health advice changes. Students are strongly encouraged to get a full course of vaccination, including booster doses as soon as they are eligible, and submit their booster dose information in [cuScreen](#) as soon as possible. Please note that Carleton cannot guarantee that it will be able to offer virtual or hybrid learning options for those who are unable to attend the campus.

All members of the Carleton community are required to follow requirements and guidelines regarding health and safety which may change from time to time. For the most recent information about Carleton's COVID-19 response and health and safety requirements please see the [University's COVID-19 website](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca.

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>