

Carleton University
Fall/Winter 2021-2022

FYSM 1004C: Reading Literatures and Cultures

History, Identity, and Difference: Literature that Matters and Writing that Works

Department of English Language and Literature

Precludes additional credit ENGL 1000 (no longer

offered) [ENGL 1100](#), [ENGL 1200](#), [ENGL 1300](#), [ENGL 1400](#), [ENGL 1600](#), ENGL 1700.

Prerequisite(s): Normally restricted to students entering the first year of a B.A., B.Cog.Sc., B.Co.M.S., B.Econ. or B.G.In.S. program.

Time: Tuesday/Thursday 10:05-11:25
Location: 5050 MC (Minto Centre): *Please confirm on Carleton Central*
Format: In person (some online elements when necessary)

Instructor: Professor Jodie Medd
Email: jodie.medd@carleton.ca
Office: Dunton Tower 1804
Phone: 520-2600 x2329 (please use email)
Fall Office Hours (on Zoom): Thursdays 12:30-2:00 and by appointment. If you'd like to see me on Thursdays, please let me know ahead of time. Feel free to request an appointment for another day/time.

Carleton University is located on the traditional, unceded and un-surrendered territory of the Algonquin People. As a white settler teaching at Carleton University, I acknowledge that settler relationships to both the land and the people of this land have been broken and misused. I am aware of my responsibility to learn about and build relationships with the communities and land the University occupies.

FYSM 1004C: History, Identity, Difference: Literature that Matters & Writing that Works

We will explore how select literature written in English has grappled with questions of history, identity, and difference from the early twentieth century to the present. Developing strategies for analyzing, enjoying, and understanding literature, we will examine how literary texts engage with historical, political, and cultural concerns, including gender, sexuality, racialization, colonialism, slavery and its legacies, war, psychiatry, trauma, and more. Examining different literary genres including poetry, fiction, essays, memoir, and drama, we will consider how writers have drawn upon and transformed the formal qualities of these genres to address charged subject matter. Exploring the texts' historical contexts, we will compare, contrast, and debate authors, literary movements, and issues across history to forge productive conversations about how and why literature mattered in the past and matters to us now. A variety of texts and topics will encourage engaging discussions: Identity Matters?: Poetry, the Poet, and Questions of the Self; Letters and Legacies: The Harlem Renaissance to Now; Writing and Remembering Historical Trauma: Representing the Great War; "An ordinary mind on an ordinary day": Modern Fiction and the Narration of Consciousness; and Being and Belonging in Turtle Island/Canada.

Class time will be dedicated to sharing, exploring, and learning from our cognitive and emotional responses to the literature; developing skills in analysis, close reading, and critical thinking; acquiring a vocabulary of critical terms for literary analysis; developing research skills; considering the historical, social, and intellectual contexts in which the literary works were produced while reflecting on their relevance now; developing strategies for effective writing; honing your own writing voice; and self-reflecting on processes of reading and writing. These practices will help you read, think, and write more effectively about anything. The seminar emphasizes class discussion and peer learning, student participation, regular writing and reflection, and the pleasures of academic community.

Course Objectives: What are the key learning goals for this course?

FYSM 1004 as a Writing Attentive English Course

This course is a recommended course for English majors and is designated a writing attentive course; as a FYSM it is also intended to develop writing skills for a university context. The English Department guidelines for a first-year writing attentive course indicate that students will

1) 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 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 English 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)

2) complete a minimum of two graded writing assignments per term, in which they will be expected to demonstrate the above skills.

3) write at least one formally scheduled examination.

Our section has its own (related) learning goals and course objectives. This course aims to help you:

Read literary texts slowly and closely, respond emotionally, and think critically and creatively: you will **pay attention** to primary literary texts in order to analyze and interpret the text in a sophisticated way that is meaningful, convincing, subtle, and insightful. This requires being open to your own experience of reading (including emotional and visceral responses), and practicing careful observation and self-reflection to develop thoughtful, clear and complex ideas about the texts. We will consistently attend to the relationships among content (what a text is about), form (how it is written), and context (when/where/by whom a text is written).

Write better: you will practice formulating clear, correct, expressive, well-structured and effective writing that conveys thoughtful ideas with good style, to achieve university-level academic writing while developing your own writing voice and gaining strategies that will improve any kind of writing you do.

Make connections: we will relate, compare/contrast, and debate ideas, points of view, and texts. You will have the chance to explore connections within a text (between parts, or between parts and the whole), across texts, between the literature and your world, between different (but connected) historical and social contexts, between primary and secondary materials (putting your ideas in conversation with other scholars), and between different points of view in the seminar. You will be encouraged to connect small details with big ideas, consider multiple perspectives, and challenge your own ideas, assumptions, first impressions, and comfort level.

Reflect on your own thinking and learning so that you can keep growing as a student.

Enjoy and benefit from being part of a learning community. Given the particular circumstances under which we will be learning together, this course aims to co-create a supportive environment for interaction, learning, and meaningful connection among all members of the class. This includes active participation and thoughtful listening.

Required Texts

Books are at Haven Books, 43 Seneca Street on the corner of Sunnyside <http://havenbooks.ca/>. Short walk from campus: follow University Dr. out of campus, cross Bronson to Sunnyside. Turn right on Seneca at stop sign. Order books from Haven online for curbside pickup; more information available at the start of classes.

Fall Term

- Katherine O. Acheson, *Writing Essays about Literature*, Second Edition (Broadview)*
- Doug Babington et. al., *The Broadview Pocket Guide to Writing*, Fourth Edition (Broadview)*
- Laura Buzzard and Don LePan, *The Broadview Pocket Glossary of Literary Terms* (Broadview)*
- Nella Larsen, *Passing* (Penguin)
- Ta-Nehisi Coates, [*Between the World and Me*](#) (Spiegel and Grau): available as ebook, CU Library

*Broadview texts are bundled together at Haven with *Mrs Dalloway* (Winter Term) to save you money!

**Additional course readings available in the public domain and/or CU Library online reserves (ARES).

Materials are accessible through Brightspace modules. Authors include W.B. Yeats, T.S. Eliot, Sylvia Plath, Audre Lorde, James Baldwin, and others.

Winter Term

- Gerald Graff and Cathy Birkenstein, *They Say, I Say*, 4th edition (W. W. Norton) ([3rd ed.](#) available as ebook, CU Library, HathiTrust)
- Pat Barker, *Regeneration* (Penguin)
- Virginia Woolf, *Mrs Dalloway* (Broadview)* bundled with three other Broadview books from Fall Term
- David Chariandy, *I've Been Meaning to Tell You* (McClelland and Stewart)
- Tomson Highway, [*The Rez Sisters*](#) (Fifth House Publishing): available as ebook, CU Library, HathiTrust

**Additional course readings available in the public domain and/or CU Library online reserves (ARES).

Additional reference resources are available online, linked through Brightspace (Reading & Writing Resources)

Requirements, Assignments, and Assessments: Overview

Fall/Winter: Attendance, Participation, and Preparation: 10%

Fall Term Assignments:

1. Introductions: 1% (Post Class Introduction to Discussion Board, and an Introductory Self-Reflection to Assignments)
2. [Academic Integrity Online Workshop through CSAS](#): 1%
3. [Online tutorials and certification test](#) on Identifying Plagiarism: 1%
4. Fall Discussion Board Posts: 5% (posting to 8 Discussion Boards at 0.625% per post)
5. Fall Discussion Board Reflections: 4% (2 at 2% each)
6. Poetry Annotation and Reflection: Plath or Lorde Option: 3%
7. Grammar Quiz: 3%
8. Fall Essay #1: 5%
9. Fall Essay #2: 10%
10. December Exam: 10%

Winter Term Assignments:

1. Winter Discussion Board Posts: 5% (posting to 8 Discussion Boards at 0.625% per post)
2. Winter Discussion Board Reflections: 6% (3 at 2% each. Lowest mark of 3 is dropped to average 2 best @ 3% each. If you do not complete all 3, you receive 0 for missed reflection and it is not dropped)
3. Secondary Sources Assignment: 5%
4. Winter Research Essay: 15%
5. Winter Research Essay workshops, bibliography, and peer-editing: 6%
6. April Exam: 10%

Requirements, Assignments, and Assessments: Detailed Expectations

Fall/Winter: Attendance, Participation, and Preparation: 10%

Deciding to take this class means a commitment to attending all of the classes and completing assignments on time. As this is a seminar, you are responsible to other members of the class; learning depends on the engagement and participation of everyone. I am here to support you. You will receive credit for attendance and participation in the following ways:

- **Attendance:** If you take this class, you are committing to coming to class on time, having completed the assigned reading, with the reading available to you for reference in class, prepared to ask and answer questions and to participate in discussion. I will take attendance at the beginning of every class and multiple absences will seriously affect your final grade. **Students are allowed up to three unexplained absences per term (without documentation for the reason of your absence); after that, you risk losing 2% of your final mark for every additional unexplained absence. Absence from more than 5 classes may result in 0/10 for participation; absence from more than one-third of the classes per term (to a maximum of 8 absences in one term) may result in failure in the course. However, within the context of the pandemic, it is important that you do not attend class if you are unwell.** Follow university policies on [self-screening](#) and [symptom reporting](#) (see information near end of the Course Outline) and *communicate with me about your status*. Always contact me if illness or an emergency requires you to miss multiple classes. If you miss a class, please contact a classmate about work you missed and check Brightspace for information *before* you approach me with questions. Posting to the Discussion Board (including responding to peers) can also allow you to participate in class if you are unable to attend. Especially this year, ***communication regarding absences is key.***
- **Class Participation and Preparation:** The class format will rely on discussion (both full-class and small groups—reflecting on DB posts in class) and I will take regular attendance. Additional DB activity will also support your participation. If you tend to be quiet in class but have ideas to share, I encourage you to use the discussion board. Essentially, class participation will be evaluated as follows:
 - Did you attend class regularly, actively participate in activities, and pay attention to discussions?
 - Did you complete the assigned readings before class, bring the appropriate text(s) and required materials to class, and come ready to focus and engage?
 - Did you arrive with questions and observations about the reading, ready to contribute?
 - Did you listen attentively and engage thoughtfully with others by asking and answering questions?
 - Did class members learn from your contributions?
- In addition to the participation activities above, I encourage you to take notes on key terms, contexts, and passages addressed in class. (Writing in the margins of the primary texts and marking off key passages is also a good idea). You will want to be able to refer to passages, terms, themes, and concepts discussed in class for the exam.
- **In-class Writing and Pop Quizzes:** A regular in-person seminar would include informal in-class writing to help you respond to the readings, generate ideas, practice writing, and prepare for discussion; it might also include small group discussions (including taking notes of your discussions). These practices will be adjusted according to social-distancing policies. You may have the chance to write informally and then be invited to share your ideas with the class; you may have time to read and respond to DB postings from other students in class. You may complete short pop quizzes on hard copy or online in class.
- You are required to attend a scheduled individual conference with me each term. Conferences are scheduled in relation to essay assignments (Fall: option before First Short Essay is due, or after; Winter: during writing process of Winter Research Essay). You are welcome to see me outside of these scheduled conferences, during my regular office hours or by appointment, to discuss any aspect of the course.

Fall Term Assignments

Due dates provided on Reading and Assignments Schedule.

1. Introductions: 1% (Introduction to Class Introduction Discussion Board, and an Introductory Self-Reflection to Assignments: see questions on relevant Discussion Board and Assignment portal)

2. [Academic Integrity Online Workshop through CSAS](#): 1%

3. [Online tutorials and certification test](#) on Identifying Plagiarism: 1%

4. Discussion Board Posts: 5% for 8 Posts

In a regular in-person seminar, you would have the opportunity to share ideas with other students in a small-group setting to warm up for a full class discussion. A socially-distanced classroom makes this kind of activity difficult. To adapt to these circumstances, you will have several opportunities to submit a short post to the Discussion Board (DB) in “Activities” on the weekly module *before the start of class* (deadline is 10am Tu/Th). You can also access the Discussion Boards from the Tools menu on the navigation bar. Discussion Boards are numbered 1-8 and there may be more than one option for submitting to a particular Discussion; you only need to post to one option for each board, addressing the reading and questions for the class day you submit. Every DB will include specific (or general) questions or prompts that will inform our in-class discussion that day. You can respond to what most interests you (on some weeks your Discussion Team may be assigned a specific question or passage). Posts can be short (50-100 words, although longer is fine). They will be evaluated as Pass/Fail (or Satisfactory/Unsatisfactory) and may receive additional feedback to engage with your ideas and address writing issues. I encourage you to complete the post immediately after completing the reading for class. **Post your own ideas; do seek out or use outside sources.** Criteria and further details on Brightspace: Assignments & DB Expectations.

You are encouraged to read and reply to select posts by other students (those posting to your Discussion Team, or on the same question), or even add to or modify your own ideas; this may be done after class and will contribute to your participation mark and enhance your connection with class members. You may also have the opportunity to read posts at the start of class, before we engage in full class discussion, and to share your ideas and/or the ideas from other posts that interest you.

Incomplete posts will receive 0. If you miss completing more than 4 posts in a term, you risk losing the full 5% for the DB assignment. If you need to be absent from class, you can still submit to the Discussion Board to earn credit, engage with ideas on the board, and contribute to participation.

5. Discussion Board Reflections: 4% for 2 Reflections

In the Fall Term you will develop two DB Posts into longer DB Reflections, each worth 2%. You may complete one before the Fall reading break and one after, or both after the break. At least one Fall DB Reflection must be on a prose text (novel, essay, memoir: I recommend *Passing* as there will be many discussion prompts). Your DB Reflection is due a week after the original DB Post. Plan your time accordingly. You cannot do a DB Reflection on the same poet as your Poetry Annotation & Reflection and Fall Essay #1. If you are unsatisfied with a Fall DB Reflection mark, you have the option to revise. Criteria and further details on Brightspace: Assignments & DB Expectations and attached to the Discussion Board Reflections Assignment.

You will also complete 3 DB Reflections in the Winter Term. If you complete all three, your lowest mark will be dropped. If you miss completing a Winter DB Reflection, it will count as 0 and your lowest mark will not be dropped.

6. Poetry Annotation and Reflection: 3%

Your choice of Plath or Lorde option on Reading and Assignments Schedule; details discussed in class and attached to each assignment in Brightspace.

7. Grammar Quiz: 3% Thursday, November 4.

8. Fall Short Essay #1: 5%

A close reading of a poem, building on your Poetry Annotation and Reflection. Expectations and format guidelines will be discussed in class and posted to Brightspace Assignments.

9. Fall Short Essay #2: 10%

Details provided in class and on Brightspace.

10. December Exam

The exam will be a “Range Exam” in which you have access to the questions throughout a range of days, with answers to be submitted at the end of the range. Questions will be reflective and comparative, including short answer and essay.

Winter Term Assignments

Due dates provided on Reading and Assignments Schedule.

1. Discussion Board Posts: 5% for 8 posts

As in the Fall Term, you will have several opportunities to post to the Discussion Board under “Activities” on the weekly module *before the start of class* (deadline 10am Tu/Thu). There may be more than one option for submitting to a particular Discussion Board (numbered 1-8); you only need to post to one option per board, addressing the reading and questions posted for the class day you submit. Posts will be evaluated as Pass/Fail (or Sat/Unsat) and may receive additional feedback to engage with your ideas and address writing issues. I encourage you to complete the post immediately after completing the reading for class. Criteria and further details on Brightspace: Assignments & DB Expectations and attached to the appropriate assignment portal.

Missed posts will receive 0. If you miss completing more than 4 posts in a term, you risk losing the full 5% for the DB assignment. If you need to miss class, you can still submit to the Discussion Board and engage with ideas on the board to contribute to participation.

2. Discussion Board Reflections: 6% for 3 posts

In the Winter Term you will develop 3 DB Posts into DB Reflections each worth 2%. DB Reflection #1 and #3 are mandatory and assigned on particular days in the schedule; DB Reflection #2 is your choice, and due a week after your original DB post.

If you complete all three Winter DB Reflections, your lowest mark will be dropped. If you miss completing a Winter Term DB Reflection, it will count as 0 and your lowest mark will not be dropped.

3. Engaging Secondary Sources Assignment: 5%

Details of the assignment will be provided in class and posted to Brightspace.

4. Winter Research Essay: 15%

Your choice of topic provided by me, involving a comparison/contrast of primary texts, and engaging with secondary research.

5. Winter Research Essay Workshops, Bibliography, Peer Editing, & Final Self-Reflection: 6%

The research essay will involve a number of steps, including a library info session, work in progress workshops, research development (bibliography), peer-editing, and a final self-reflection. Your work on developing the essay, providing feedback to peers, and reflecting on your writing goals and process will be assessed along with the final draft.

6. April Exam: 10%

The exam will follow a similar format to the December exam; it will focus on material from the Winter Term, but may provide opportunities to refer to Fall Term material. If circumstances allow, this may be scheduled as a formal in-person written exam during the regular exam period (rather than as a “range” take-home exam)

Course Policies

Policies on Incomplete Coursework

Major course work assignments (3% or more) are requirements of the course. If you do not complete them, you cannot pass the course. Failure to complete multiple short assignments (DB posts) results in an added penalty:

- Failure to complete a Discussion Board Post = 0 for each missed post, but if you fail to complete more than 4 posts in a term, you risk losing the full 5% for the DB Post assignment.
- Failure to complete a DB Reflection in a term = 0 for the assignment.
- Failure to attend/complete essay workshop activities on time = 0 for the activity.
- Failure to complete an essay, a formal assignment, or a formal exam in a term = F for the course.

Assignment Submission Policies

Discussion Board Posts are due 10:00am, before class on the date of your post. Writing assignments (reflections, essays, etc.) are due as Word doc or pdf to Brightspace by the date/time indicated on the assignment. Assignment details and submission portal can be accessed in 1) Assignments & DB Expectations Module, 2) "Assignments" under Tools on NavBar, or 3) the Weekly Module when the Assignment is due.

Submission of your written work constitutes your assurance that:

- 1) You are aware of and understand [Carleton's Academic Integrity Policy](#) including its policy on plagiarism.
- 2) Your writing complies with these standards (see more below under "Academic Integrity & Plagiarism")
- 3) You are expected to complete the Academic Integrity workshop and avoiding plagiarism certification test at the beginning of the Fall Term. Regardless of whether you complete these requirements, your submission of written coursework presumes that you understand **that there will be no acceptable excuse for plagiarism if it is discovered in your work.**

Please keep a backup copy of all your assignments. Please name your assignment documents with the format Lastname_AssignmentName: Medd_PoetryAnnotation, Medd_IntroductorySelfReflection

Late Assignments

The "Reading and Assignment Schedule" indicates assignment due dates; specific times will be indicated on the Brightspace Assignments submission portal. Given the frequency and scaffolding of assignments, there is little margin for late work; however, everyone gets a bank of 4 penalty-free days of extension ("grace days") *per term* for submitting *reflections* or *formal essays* no questions asked (*see below for exemptions). Treat these as a failsafe rather than planning to use them. "Grace days" are measured in 24-hour units calculated by submission to Brightspace in relation to the due date time of the assignment. For example:

- Sylvia submits DB Reflection #1 less than 24 hours after the time it was due = 1 grace day.
- Audre submits the Secondary Sources Assignment more than 48 hours but less than 72 hours after it was due = 3 grace days.
- James submits a DB reflection that is due at 11:00 pm on Nov. 2 on Nov 6 at 8am = 4 grace days.
- David does not submit Essay #1 by the 11 pm deadline, but posts it the next morning at 8 am = 1 grace day.

Your use of grace days will be noted on essay feedback when applicable; you can also check with me. Once a student uses all 4 grace days in a term, late work may be penalized up to 3% late per day, and may not be accepted after more than a week late. (REMINDER: miss a formal essay or assignment worth 3% or more = F for the course). Special consideration may be given to students dealing with a protracted medical issue or other emergencies for which they can provide documentation. As with absences, *please communicate with me about late assignments.* **Late submissions may be returned later and receive minimal feedback.**

***No grace days for the Fall Term Poetry Annotation & Reflection (on Plath or Lorde).**

Drafts for essay workshops do not qualify for grace days.

* If you expect to be absent the day an assignment is due, please submit your work on time to Brightspace.

Contacting me: See top of page 1 for office hours and contact information.

I am available to meet during my office hours (on Zoom for now) and I may be available after class on most days for a short in-person chat; please let me know by email if and when you'd like to meet. I am also happy to schedule an appointment online outside of these times. The Zoom office hours link is on Brightspace (Course Details & Communications).

If you have general questions about the course that are not addressed in this Course Outline, please post them to "Ask Your Prof" on Brightspace (Course Details & Communications) so all students can benefit. If you have a more personal or specific question, you can send me a message by e-mail and I will respond in good time. Please use common sense when e-mailing. I will not respond to major issues with an assignment 24 hrs before it is due! In fact, if you wish to discuss an assignment, it is best to contact me to arrange an appointment. Carleton offers good etiquette advice on [emailing your instructor](#).

Classroom Health Protocols and Use of Technology

Our class will follow all public health protocols for a safe return to campus and classrooms. Laptops or phones in class may be helpful to allow students to read DB posts before class discussions and access course materials, and may be required/advised for in-class quizzes, depending on health protocols. However, it will also be important that we focus attention on listening to and learning from each other. Class time prioritizes attentive in-person conversations among seminar members (or in some cases, reading each other's online posts in order to generate in-person discussion). During class time, please only use technology to support your learning and engagement with the class. I will address you directly if your use of technology detracts from this focus.

Inclusive, Adventurous, and Respectful Participation

I hope we will co-create a learning environment that is inclusive and equitable, and which is enriched and enhanced by diversity along many dimensions including race, ethnicity, gender identity, gender expression, sexual orientation, ability, age, class, and religion. Together we can work to support diversity of experience, thought, and perspective, while treating each other with respect. While striving for inclusivity, I also recognize that danger and safety are integral to education. We are called upon to challenge and re-examine our established ways of thinking, and the systems and hierarchies that shape our lives—this process of learning and unlearning can be "uncomfortable" in a productive way. Together, we can support and encourage one another to feel safe enough to take risks, to think differently, and make room for new perspectives. Don't be afraid to disagree with me or with your classmates, while maintaining an attitude of respect and curiosity. We can also work to be aware of the structures of oppression that can make learning environments unsafe for many and to be mindful of the power we have to inflict damage on others. As we share this class, I hope we can be both brave and compassionate together.

I also acknowledge that the course readings have been created in specific histories and contexts and reflect particular points of view; we will strive to be mindful of these specific perspectives, including recognizing the contexts and lived experiences out of which literary authors are writing, while also being aware that the theory and research used to address these authors and their contexts may have limited terms, frameworks, and definitions. The study of English literature has its own history of exclusions, limitations, and hierarchies of value. We will work to be aware of the assumptions, limitations, and biases of the material we read.

Carleton's [Human Rights Policies and Procedures](#) affirms that members of the university share responsibilities to "provide a safe environment, conducive to personal and intellectual growth, which is not only free of discrimination, injustice, and violence but is also characterized by understanding, respect, peace, trust openness and fairness." As such, the university "promotes equity and fairness" and affirms that "Every member of the University community has a right to study, work and live in a safe environment free of discrimination or harassment" (2).

With these responsibilities and commitments in mind, early in the course, we will discuss:

- How can we promote an environment of supportive and inclusive intellectual exchange, where we can share ideas (including disagreements) with an attitude of respect, courage, and compassion?
- In order to learn together, how can we co-create an environment that encourages seminar members to take risks in sharing their ideas—to step up and speak up? How can we make space for everyone to contribute—including knowing when to stand back and practice active and respective listening?

You are welcome to contact me in person, by email, or anonymously to let me know about any experiences in this class that you feel are harmful. I would welcome and appreciate your feedback as we strive to co-create an inclusive learning environment. My early communications with you will invite you to share your name and pronoun, and you are welcome to inform me of changes to that information at any time.

Discussion Board Language Statement

Some of the primary texts on our course may make for uncomfortable reading. Sometimes they ask us to grapple with difficult material; sometimes they may reproduce language or ideas that are offensive and culturally harmful (often in order to expose and critique such language or ideas). While it is important to grapple with the messy complexities of texts and histories, we are also aware that dehumanizing or belittling language *hurts*. If your discussion board post cites a section of text that uses offensive language, please omit that phrase, using a few dashes [----] or another means of signaling the alternation. Offensive or harmful language is often—but not always—obvious. Some of us—myself included—will inevitably make mistakes. Your feedback is welcome and I'll do my best to address my own missteps. Mistakes are an opportunity to learn and I hope we can learn together in a spirit of mutual generosity and respect.

Mental Health Acknowledgement

The COVID-19 pandemic and other recent events have made for stressful and challenging times. While encouraging focused and engaged academic work in this class, I am mindful of your health and wellbeing and the need to balance academic commitments with other responsibilities. My hope is that the literature on the course will be engaging to read and discuss together, and that we will work to foster a supportive learning environment. You are welcome to contact me if you are encountering difficult circumstances, struggling with the class, or if you would like help connecting with academic support or health resources.

Portions of the Inclusivity and Language Statements and Mental Health Acknowledgement are adapted from: Carleton's Office of Equity and Inclusive Communities

Jennifer Hardwick. "A Safe Space for Dangerous Ideas; a Dangerous Space for Safe Thinking." *Hybrid Pedagogy*, August 13, 2014
Carleton course outlines by Dr. Brian Johnson (English), Dr. Laura Horack (Film), and Dr. Sarah Casteel (English)

Supporting your Success: Learning and Writing Support Services

The Centre for Student Academic Support (CSAS) offers online [Learning and Writing Support Workshops](#) designed to help students cultivate and refine their academic skills for a university environment. I encourage you to check out the variety of online workshops they offer (e.g. Note-Taking, Academic Reading, Writing for Academic Purposes, Strategies for Proofreading, Time Management, Study Smarter, and many more). CSAS also offers [Learning Support Sessions](#) with a Peer Learning Assistant and offers [Writing Support Services](#), including one-on-one consultations. If you are struggling with an assignment for our course, Writing Support Services can provide help. If you are interested in participating in an online workshop or finding out more about the services offered, you can enroll through the [CSAS website](#).

University Policies & Services

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.

Academic Integrity & Plagiarism

Carleton University has a clear policy on academic integrity, including procedures to address academic misconduct. See the Undergraduate Calendar under “Academic Regulations of the University” Section 10.1:

<https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/>

The University’s Academic Integrity Policy is available here: <https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy-2021.pdf>

It is important that students understand and meet academic integrity standards, and are sure they do not violate these standards through 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:

- 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;
- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings without appropriate acknowledgement;
- 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 by 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/>

Intellectual Property

My lectures and course materials, including presentations, posted notes, assignments and exams remain my intellectual property and are protected by copyright. They are intended for personal use and may not be reproduced or redistributed without my prior written consent. This is also true for student work. Occasionally I may use brief anonymous student examples to address writing issues. I will seek consent to use a longer sample. No video or audio recording of in class lectures or discussions is allowed.

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.

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

Please contact 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

Please 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 must be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

Helpful Student Services <http://students.carleton.ca/student-support-101/>

The Centre for Student Academic Support (<http://carleton.ca/csas/>) provides free one-on-one writing services support (tutoring) to help even strong writers improve their work (<https://carleton.ca/csas/writing-services/>). Book appointments online well before essay due dates. The Centre also offers free programs and services to support student learning, including academic skills development workshops and info sessions, peer helpers, drop-in sessions on study skills, study rooms, etc. 4th floor MacOdrum Library

The Academic Advising Centre (<http://carleton.ca/academicadvising/>) offers academic advising for students, including educational planning, registering changes in your program or major, and transfer credits. 302 TB

The Student Experience Office (<http://carleton.ca/seo/>) offers a variety of programs and services for both new students and parents of CU students, to ensure student success. 430 Tory Building

International Student Services Office (<http://www.carleton.ca/isso/>) 128 University Centre

Carleton Health and Counselling Services (<http://www.carleton.ca/health/>) offers health care, including counselling of personal problems and emotional distress. 2600 Carleton Technology & Training Centre.

FYSM 1004C Fall 2021 Reading and Assignment Schedule

hyperlinked readings are in the Public Domain or accessible through CU Library; most are also available on ARES and/or Brightspace. I recommend you access the readings through Brightspace (Weekly Modules)

ARES = Carleton Library's electronic reserves (link provided in Brightspace, or login at the CU [library website](#))

Selections from *The Broadview Pocket Guide to Writing* may be added for grammar and/or writing workshops.

YOU MUST bring copies of the appropriate primary readings to every class: hard copies preferred!

Wk/ Date	Topics, Readings, and Viewings	Activities, Assignments Due & Other Important Dates
Welcome week Th 9/9	Welcome to the Course: Introductions and Expectations	Class Introduction (Discussion Board) and Introductory Self-Reflection (Assignments) are due next Tuesday (9/14), but you can submit as soon as you like
Wk1 Tu 9/14	Chimamanda Ngozi Adichie, The Danger of a Single Story bell hooks, "1: Critical Thinking" (& recommended "32: Practical Wisdom") from Teaching Critical Thinking Katherine Acheson, <i>Writing Essays about Literature</i> , Chapter 1 & 2 (if you have not yet bought it, you can find the first two chapters on ARES Reserve)	Post short introduction to Class Introduction Discussion Board: (see prompts on Discussion Board) Introductory Self-Reflection to Assignments (see questions with Assignment)
Th 9/16	Identity Matters?: Poetry, the Poet, and Questions of the Self W.B. Yeats, "The Stolen Child," "The Lake Isle of Innisfree" (poems with notes on Brightspace)	Discussion Board #1 (Wk 1)
Wk 2 Tu 9/21	Yeats, "To the Rose Upon the Rood of Time" , "The Second Coming" * notes on poems on ARES ("The Poems") (poems also on Brightspace) <u>Context:</u> Yeats, "The Symbolism of Poetry" in Ideas of Good and Evil (237-256) Arthur Symons, Introduction and Conclusion to The Symbolist Movement in Literature : Please read pdf version, Introduction (1-10) and Conclusion (171-175) only.	This week give yourself time to access and complete the activities on Academic Integrity and Avoiding Plagiarism, due Friday. Sept 22 (Wed): last day for registration & course changes for Fall term and Fall/Winter courses
Th 9/23	Yeats, "Sailing to Byzantium" *notes on ARES (under "The Poems") Acheson, <i>Writing Essays about Literature</i> , Chapter 3.	Sept 24 (Fri) complete by end of day: 1) Academic Integrity Online Workshop through CSAS . Submit the "record of completion award" to Brightspace. More info: https://carleton.ca/csas/learning-support-2/incentive-program/ (continues next page)

		2) Online tutorials and certification test . Save the certificate for successful quiz as PDF and submit to Brightspace (More info on saving certificate as PDF: https://plagiarism.iu.edu/faq.html#faq17)
Wk 3 Tu 9/28	T. S. Eliot "Tradition and the Individual Talent"	
Th 9/30	Eliot, "The Love Song of J. Alfred Prufrock" (full text with notes on Brightspace) Recommended to prepare for upcoming <u>Poetry Annotation and Reflection</u> : Acheson, <i>Writing Essays about Literature</i> , Chapter 6	Discussion Board #2 (Wk 3) *Th 9/30: last day to withdraw from Fall term and Fall/Winter courses with full fee adjustment
Wk 4 Tu 10/5	Sylvia Plath, "In Plaster" (Plath, <i>The Collected Poems</i> , ARES) "The Applicant" , "Daddy" , and "Lady Lazarus" <u>Context</u> : please read/view the following <i>before class</i> : Short Interview with Plath "Let's Play House," from The Fifties (just watch the first 24 mins) First Chapter of Betty Friedan's The Feminine Mystique	Poetry Annotation & Reflection Option #1 due (10 am: no grace days!) Discussion Board #3 (Wk 4): feel free to use ideas from your Poetry Annotation and Reflection for your post
Th 10/7	Plath, continued	
Wk 5 Tu 10/12	Audre Lorde, essays: "Poetry is Not a Luxury," "The Transformation of Silence into Language and Action," and "Age, Race, Class, and Sex: Women Redefining Difference," from Sister Outsider Audre Lorde, poetry: "Who Said It Was Simple" (<i>A Land Where Other People Live</i> , 1973) "A Litany For Survival" (<i>The Black Unicorn</i> , 1978) (or use ARES) "A Poem for Women in Rage," (available in ARES under <i>Callaloo</i>) <u>Context</u> : selections from documentary <i>A Litany for Survival</i> (TBA: screened in class if not available digitally)	Poetry Annotation & Reflection Option #2 due (10 am: no grace days! Be prepared to discuss your ideas in class) * optional conferences scheduled this week for students who did Poetry Annotation and Reflection Option #1 Discussion Board #4 (Wk 5): feel free to use ideas from your Poetry Annotation & Reflection for your post
Th 10/14	Lorde, continued. (Start reading Acheson, Chapters 6, 7, 8)	

Wk 6 Tu 10/19	Essay workshop: Essay Expectations & Common Writing Issues Acheson, Chapters 6, 7, & 8.	* optional conferences scheduled this week for students who did Poetry Annotation and Reflection Option #2
Th 10/21	Peer Review Workshop (format for exchanging papers TBD) Acheson, Chapters 9 & 10: focus on Ch. 9!	Fall Essay #1 full draft for peer review workshop (format TBD) *Fri. 10/22 Fall Essay #1 Final Draft due!
10/26-28	FALL READING BREAK no classes or office hours	no classes or office hours
Wk 7 Tu 11/2	Discussion of returned essays & next essay assignment Grammar Workshop	Final options for scheduling individual conferences (this week and next) Complete online Practice Grammar Quiz (lessons embedded in answers) to prepare for Grammar Quiz
Th 11/4	Grammar Quiz Background on the Harlem Renaissance	Grammar Quiz (in class: may require laptop TBA)
Wk 8 Tu 11/9	Letters & Legacies: The Harlem Renaissance to Now Alain Locke, "The New Negro" (ARES) Selections from documentary <i>Without Fear or Shame</i> (access TBA) Langston Hughes, "The Negro Artist and the Racial Mountain" Hughes, "The Negro Speaks of Rivers" , "Negro," (The Collected Poems of Langston Hughes , pp.24) "I, Too" (Hughes's essay and poems all available through ARES) <u>Context:</u> (very short readings!) Isabel Wilkerson, "1914-1919" The Great Migration" in <i>Four Hundred Souls: A Community History of African America</i> (ARES) Farah Jasmine Griffin, "1924-1919: The Harlem Renaissance" in <i>Four Hundred Souls</i> (ARES)	Discussion Board #5 (Wk 8: Tu or Th) Discussion Board Reflection Reminder: 2 DB Posts of your choice to be developed into DB Reflections this term! The reflection is due a week after the original post. At least one must be on prose (i.e. NOT poetry): <i>Passing</i> is a good option as there will be many discussion prompts.
Th 11/11	Hughes, "The Weary Blues" , "Jazzonia" (use ARES for Jazzonia under "Jazz Poems") <u>Suggested:</u> Hughes, the Harlem Renaissance, and BLM in 2020	Discussion Board #5 (Wk 8: Tu or Th) * Fri 11/12 Fall Essay #2 Final Draft due! Fri 11/12: last day to submit accommodation requests to the Paul Menton Centre for December exams

Wk 9 Tu 11/16	Nella Larsen, <i>Passing</i> , Part I: Encounter	Discussion Board #6 (Wk 9: Tu or Th)
Th 11/18	Larsen, <i>Passing</i> , Part II: Re-Encounter	Discussion Board #6 (Wk 9: Tu or Th)
Wk 10 Tu 11/23	Larsen, <i>Passing</i> , Part III: Finale (finish the novel)	Discussion Board #7 (Wk 10: Tu or Th)
Th 11/25	Larsen, <i>Passing</i> , discussion concluded Evie Shockley, “Clare’s Song” and “Good Night Women (or, defying the carcinogenic pen)” in The New Black (page 15, 12)	Discussion Board #7 (Wk10: Tu or Th)
Wk11 Tu 11/30	James Baldwin, "My Dungeon Shook: Letter to My Nephew on the One Hundredth Anniversary of the Emancipation" <u>Strongly Recommended:</u> Baldwin, “On Being White and Other Lies” And/or watch 1979 Interview with Baldwin <u>Suggested Context</u> (listen to on your own): Seeing White (S2, E1, 2, 3)	
Th 12/2	Ta-Nehisi Coates, <i>Between the World and Me</i> (try to complete Part II) (buy your copy, or use library e-book: Between the World and Me) (Alternate link: Between the World and Me) <u>Intertextual connections:</u> Richard Wright, “Between the World and Me” (<i>Partisan Review</i> , July 1935, 18-19) Sonia Sanchez, “Malcolm” Langston Hughes, "Who but the Lord?"	Discussion Board #8 (Wk 11/12: any class on <i>Between the World and Me</i> , including film)
Wk 12 Tu 12/7	Coates, <i>Between the World and Me</i> , concluded (finish the book) <u>Context:</u> reviews of <i>Between the World and Me</i> (on Brightspace)	Discussion Board #8 (Wk11/12: any class on <i>Between the World and Me</i> , including film)
Th 12/9	Film, Between the World and Me	Discussion Board #8 (Wk 11/12: any class on <i>Between the World and Me</i> , including film)
	December Exam Period	

FYSM 1004C Winter 2022 Reading and Assignment Schedule

* tentative Winter Schedule: to be finalized by/before first classes in January (minor details may change)

* additional chapters from course writing guides may be assigned in relation to assignments and workshops

YOU MUST bring copies of primary readings to every class (hard copies preferred when possible)

Date	Topics and Readings	Assignments Due & Other Important Dates
Wk 1 Tu 1/11	Writing & Remembering Historical Trauma: Representing the Great War Rupert Brooke, “1914”: Sonnet Sequence: “I. Peace,” “II. Safety,” “III. The Dead,” “IV. The Dead,” “V. The Soldier”	
Th 1/13	Brooke, concluded Wilfred Owen, “1914” (ARES: “The Poems of Wilfred Owen”) <u>Context</u> Class Lecture on The Great War, 1914-1918	Discussion Board #1 (Wk1: Th or Wk2: Tu)
Wk 2 Tu 1/18	Wilfred Owen, “Preface,” “Anthem for Doomed Youth,” “Dulce et Decorum Est,” in Poems	Discussion Board # 1 (Wk 1: Th or Wk2: Tu)
Th 1/20	Owen, “Strange Meeting,” “Disabled,” “Mental Cases,” “S.I.W.,” “Greater Love,” in Poems (see additional informational notes on Brightspace)	Discussion Board #2 (Wk 2: Th) (Mandatory) DB Reflection #1 due on poem of your choice from Th reading
Wk 3 Tu 1/25	Pat Barker, <i>Regeneration</i> , Part I <u>Context:</u> Lecture & documentary: Shell Shock & the Great War	Discussion Board #3 (Wk 3: Tu or Th) Assignment Reminder DB Reflection #2 due on your choice of <i>Regeneration</i> or <i>Mrs. Dalloway</i> , a week after your DB Post
Th 1/27	Barker, <i>Regeneration</i> , Part II TBA: Siegfried Sassoon, selections from The War Poems	
Wk 4 Tu 2/1	Barker, <i>Regeneration</i> , Part III & IV	Discussion Board #4 (Wk 4: Tu or Th)
Th 2/3	Barker, <i>Regeneration</i> , concluded	Discussion Board #4 (Wk 4: Tu or Th)
Wk 5 Tu 2/8	“An ordinary mind on an ordinary day”: Modern Fiction and the Narration of Consciousness Virginia Woolf, selections from “Modern Fiction” Appendix B.4 in <i>Mrs Dalloway</i> (Broadview Edition) Woolf, full essay “Mr Bennett and Mrs Brown” (ARES: <i>A Woman’s Essays</i>) <u>Recommended:</u> read all “Modern Fiction” (ARES: <i>The Essays of Virginia Woolf</i>)	Discussion Board #5 (Wk 5: Tu or Th)
Th 2/10	Woolf, <i>Mrs Dalloway</i> to 83 (break on page) <i>They Say, I Say</i> , Introduction & Ch 1-3	Discussion Board #5 (Wk 5: Tu or Th)
Wk 6 Tu 2/15	Woolf, <i>Mrs Dalloway</i> , to 166 (break on page) <i>They Say, I Say</i> , Ch 4-7	Discussion Board #6 (Wk 6: Tu or Th)

Th 2/17	Woolf, <i>Mrs Dalloway</i> , finish the novel	Discussion Board #6 (Wk 6: Tu or Th) Secondary Sources Assignment due
2/22 & 24	WINTER READING BREAK: no classes or office hours	no classes or office hours
Note: tentative schedule for second half of Winter Term organized by week to allow flexibility for scheduling and delivery format of course elements (dependent on health protocols and course delivery options, etc.)		
Wk 7 3/1&3	Library Information Session: Accessing Secondary Sources <i>Writing Essays About Literature</i> , Chapter 4 & 5 Writing Workshop: Common Writing Issues Discussion of Final Paper Expectations & Accessing Sources Sharing ideas for your Research Essay. <i>Writing Essays About Literature</i> , review especially Ch 6-8	50 to 100+-word informal Research Essay Proposal: What primary texts and essay prompt are you interested in? What are your initial thoughts and observations about the topic? What research questions do you want to pursue (in primary and secondary texts)? This can be brief, but if you provide more details, then I can provide more early feedback/suggestions.
Wk 8 3/8&10	Being and Belonging in Turtle Island/Canada David Chariandy, <i>I've Been Meaning to Tell You</i>	Discussion Board #7 (Wk 8: Tu or Th)
Wk 9 3/15&17	Research Essay Workshop/Check-in: Essay in Progress Individual conferences & essay consultations	updated proposal (thesis and outline) and annotated bibliography due (details TBA) * 3/16: last day to submit accommodation requests to the Paul Menton Centre for April exams
Wk 10 3/22&24	Peer Review Writing Workshop: Research Essay Full Draft for peer review and individual essay consultations (by appointment)	Research Essay Full Draft for peer review and individual essay consultation (by appointment)
Wk 11 3/29&31	Indigenous Learning Bundle, The First Peoples: A Brief Overview (available through Brightspace) Carleton University Art Gallery Collections Visit (virtual or in person TBD) Read: Tomson Highway, <i>The Rez Sisters</i> , Act 1 Tomson Highway, "Why Cree is the Sexiest of All Languages" (Also ARES)	Final draft of Research Essay due to Brightspace (Monday, March 28) Discussion Board #8 (Wk 11/12: Tu or Th)
Wk 12 4/5&7	Highway, <i>The Rez Sisters</i> , Act II <u>Context</u> (watch): <i>Tomson Highway: Thank you for the Love You Gave</i>	Discussion Board #8 (Wk 11/12: Tu or Th) (Mandatory) DB Reflection #3: "Connection Reflection"
Wk 13 Tu 4/12	TBA	* 4/12: Last day of Winter term & withdrawal from Fall/Winter and Winter term courses
4/14-28	April Exam Period	