

Carleton University Fall/Winter 2021–2022

Department of English

FYSM 1004D: Reading Literatures and Cultures

Prof. B. Johnson

Prerequisites: normally restricted to students entering the first year of a BA, BCogSci, BGLnS, 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

Online synchronous meeting time: Thursdays 9:00 a.m.-10:00 a.m. EST on Brightspace

New Learning Modules posted: Thursdays 10:00 a.m. EST on Brightspace

Location: online, Brightspace

Format: Blended

Instructor: **Prof. B. Johnson**

Pronouns: he/him/his

Office: 1917 Dunton Tower

Email: Brightspace / BrianJohnson@cunet.carleton.ca

Office Hours (online only): Tuesdays, 9:30-10:30 a.m., Brightspace

Course Description

This online first-year seminar will introduce students to fundamentals of literary and cultural studies with an emphasis on understanding how literature interacts with popular genres like the ghost story, science fiction, the weird tale, and the superhero story. Students can expect to study poetry, short stories, novels, and comic books with special attention paid to the way authors use literary form and genre conventions to create meaning. The fall term will feature texts in which ghosts, time-travel, and the colonization of outer space are tropes used to foreground contemporary issues around modernity, imperialism, race, gender, and power; the winter term will feature texts in which alien matter, nonhuman monsters, weird environments, and superheroes are used to explore these topics, while also foregrounding new themes in ecology, sexuality, and history.

Over the course of the year, students will receive training in the foundations of close reading and textual analysis. They will also learn how to do library research, engage meaningfully with secondary sources, and hone their own scholarly writing. Finally, students will have opportunities to practice creative writing (poetry, nonfiction, and fiction) for certain assignments. Since this is a “blended” online seminar, we will have one 1-hour synchronous online meeting most weeks; the remainder of the course will be conducted asynchronously in the form of weekly video lectures, readings, and short online discussion forum assignments.

In addition to selected poems, short stories, and comics that are available digitally, we will study the following works: H. G. Wells, *The Time Machine*; Samuel R. Delany, *Nova*; Octavia Butler, *Kindred*; Jeff VanderMeer, *Annihilation*; Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing*; and Michael Chabon, *The Amazing Adventures of Kavalier & Clay*.

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. That means that students in this course must:

- 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 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)
- Complete a minimum of two graded writing assignments per term, in which they will be expected to demonstrate the above skills
- Write at least one 3-hour formally scheduled examination

Technical Requirements for Online Learning

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

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

Inclusivity Statement

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

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

On how to deal with offensive language in primary texts on the discussion forum see "Discussion Forums Language Statement" below.

Texts

Purchase as a hard copy through the Carleton University Bookstore OR buy an ebook through a seller of your choosing

Butler, Octavia E. *Kindred*. Beacon Press, 2003. 0807083690

Chabon, Michael. *The Amazing Adventures of Kavalier & Clay*. Random House, 2012. 2002400873

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. Fourth edition, Norton, 2018. 0393631672

Samuel R. Delany, *Nova*. Vintage, 2002. 9780375706707

VanderMeer, Jeff. *Annihilation*. HarperCollins, 2014. 1443428396

Available for free download or to read free online over Brightspace

Barks, Carl. "Land Beneath the Ground." *Uncle Scrooge* #13 (1953) (handout)

Bierce, Ambrose. "The Moonlit Road." *American Fantastic Tales: Terror and the Uncanny from Poe to the Pulps*, edited by Peter Straub, Library of America, 2009, 302-311, *East of the Web*, <http://www.eastoftheweb.com/short-stories/UBooks/MoonRoad.shtml>

Browning, Robert. "Childe Roland to the Dark Tower Came." <https://www.bartleby.com/246/654.html>

Edwards, Amelia B. "The Phantom Coach." *Project Gutenberg Australia*, <http://gutenberg.net.au/ebooks06/0605591h.html#ch1>

Eliot, T. S. "The Waste Land." *Representative Poetry Online*, <https://rpo.library.utoronto.ca/content/waste-land-1>

James, M. R. "A School Story." *The Collected Ghost Stories of M. R. James*, Edward Arnold, 1931, *Project Gutenberg*, <https://gutenberg.ca/ebooks/james-school/james-school-00-h.html>

- James, M. R. "An Episode of Cathedral History." *The Collected Ghost Stories of M. R. James*, Edward Arnold, 1931, *Project Gutenberg*, <https://gutenberg.ca/ebooks/james-cathedral/james-cathedral-00-h.html>
- Hamilton, Edmond. "The Earth-Brain." *Weird Tales*, April 1932, reprinted in *Acolytes of Cthulhu*, ed. Robert M. Price, Titan Book, 2014, pp. 127-52. (handout)
- Jewett, Sarah Orne. "A White Heron." <http://www.public.coe.edu/~theller/soj/awh/heron.htm>
- Johnson, Brian. "Dazzler, Melodrama, and Shame: Mutant Allegory, Closeted Readers." *Supersex: Sexuality, Fantasy, and the Superhero*, ed. Anna Peppard, Austin, University of Texas Press, 2020. (handout)
- Johnson, Brian. "The Infinite Grail-Quest of Samuel R. Delany's *Nova*: Romance, Science Fiction, and the (Post-)Modern Tarot." *Tarot in Culture*, Vol. 2. ed. Emily E. Auger, Valleyhome Books, 2014. (handout)
- Johnson, Brian. "Libidinal Ecologies: Eroticism and Environmentalism in *Swamp Thing*." *Sexual Ideology in the Works of Alan Moore: Critical Essays on the Graphic Novels*. Eds. Todd A. Comer and Joseph M. Sommers. Jefferson, NC: McFarland. 2011. 16-27. (handout)
- Lovecraft, H. P. "The Color Out of Space." <https://www.hplovecraft.com/writings/texts/fiction/cs.aspx>
- Nesbit, Edith. "Man-Size in Marble." *Project Gutenberg Australia*, <http://gutenberg.net.au/ebooks06/0602511h.html>
- Nguyen, Viet Thanh. "Black-Eyed Women." *Electric Literature*, <https://electricliterature.com/black-eyed-women-by-viet-thanh-nguyen/>
- O'Brien, Fitz-James. "What Was It?" *Wikisource*, https://en.wikisource.org/wiki/What_Was_It%3F_A_Mystery
- Poetry Handouts (Blake, Rich, Hughes, Brand, Auden, Sexton), FYSM 1004D, Carleton University, 2021.
- Prendergast, Finola Anne. "Revising Nonhuman Ethics in Jeff VanderMeer's *Annihilation*." *Contemporary Literature*, vol. 58 no. 3, 2017, p. 333-360. Project MUSE muse.jhu.edu/article/698153
- Stoker, Bram. "The Judge's House." *Bramstoker.org*, <http://www.bramstoker.org/pdf/stories/03quest/02house.pdf>
- Wells, H. G. *The Time Machine*. <https://www.gutenberg.org/ebooks/35>
- Woolf, Virginia. "A Haunted House." <http://gutenberg.net.au/ebooks12/1203821h.html#ch-02>
- Wordsworth, William. "Michael: A Pastoral Poem," *Representative Poetry Online*, <https://rpo.library.utoronto.ca/content/michael-pastoral-poem>

Purchase digital copy through Comixology.com

Because the conventions around naming comic book series are quite confusing (the same name is often used for many different series over many decades—for example, there are many different comics called *Fantastic Four* #1), it is important that you use the links below when purchasing to ensure that you are buying the correct comic and edition. The dates in brackets after the title refer to the specific version of the series that we will be studying (this is how Comixology distinguishes between versions of series that have the same name).

Captain America (1968-1996)

#144: <https://www.comixology.com/Captain-America-1968-1996-144/digital-comic/85265>

Dazzler (1981-86)

#8: <https://www.comixology.com/Dazzler-1981-1986-8/digital-comic/844137>

The Incredible Hulk (1962-1999)

#1: <https://www.comixology.com/Incredible-Hulk-1962-1999-1/digital-comic/1549>

Marvel Graphic Novel #5: X-Men: God Loves, Man Kills

<https://www.comixology.com/Marvel-Graphic-Novel-5-X-Men-God-Loves-Man-Kills/digital-comic/95909>

Marvel Team-Up (1972-1985)

#55: <https://www.comixology.com/Marvel-Team-Up-1972-1985-55/digital-comic/605230>

Ms. Marvel (1977-1979) #1

<https://www.comixology.com/Ms-Marvel-1977-1979-1/digital-comic/37391>

Ms. Marvel (2014-2015)

#3: <https://www.comixology.com/Ms-Marvel-2014-2015-3/digital-comic/89965>

#4: <https://www.comixology.com/Ms-Marvel-2014-2015-4/digital-comic/101137>

Swamp Thing (1982-1996)

#32: <https://www.comixology.com/Swamp-Thing-1982-1996-32/digital-comic/7293>

#34: <https://www.comixology.com/Swamp-Thing-1982-1996-34/digital-comic/7464>

#35: <https://www.comixology.com/Swamp-Thing-1982-1996-35/digital-comic/7911>

#36: <https://www.comixology.com/Swamp-Thing-1982-1996-36/digital-comic/7915>

#37: <https://www.comixology.com/Swamp-Thing-1982-1996-37/digital-comic/8111>

Watchmen

#2: <https://www.comixology.com/Watchmen-2-of-12/digital-comic/26086>

Additional short theoretical texts, excerpts, and readings

Although not listed in the Course Calendar, I will often supplement the video lectures with short excerpts (1-2 pages) from theoretical or critical texts and other secondary sources that I mention in the lectures. These extra readings will be posted on Brightspace on an as-needed basis in the relevant learning module.

Course Calendar

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

Fall Term

Thursday, Sept 9

9:00-10:00 a.m. - Seminar: Introduction to the Course (Synchronous)

10:00 a.m. - Module 1: Genre and Convention: Ghost Stories (Asynchronous)

Interpreting Short Fiction (handout)

M. R. James, "A School Story" (link)

Bram Stoker, "The Judge's House" (link)

Amelia B. Edwards, "The Phantom Coach" (link)

Tuesday, Sept 14

10:00 a.m. - Q&A Post Due and Assignment #1 Due

Thursday, Sept 16

9:00-10:00 a.m. - Seminar: Reading Ghost Stories (Synchronous)

10:00 a.m. - Module 2: Genre and Experiment: Ghost Stories (Asynchronous)

Ambrose Bierce, "The Moonlit Road" ([link](#))
Fitz-James O'Brien, "What Was It?" ([link](#))
Virginia Woolf, "A Haunted House" ([link](#))

Tuesday, Sept 21

10:00 a.m. - [Q&A Post Due](#)

Thursday, Sept 23

9:00-10:00 a.m. - Seminar: Writing Essays About Literature and Culture (Synchronous)

Organizing Your Literary Essay - The Basics (handout)
Sample Student Essay & Anatomy of an 'A' Paper (handout)
Clear, Effective Paragraphs (handout)
Instructions for Assignment #2 (handout)

10:00 a.m. - Module 3: Genre and Meaning: Ghost Stories (Asynchronous)

Edith Nesbit, "Man-Size in Marble" ([link](#))
M. R. James, "An Episode of Cathedral History" ([link](#))
Viet Thanh Nguyen, "Black-Eyed Women" ([link](#))

Tuesday, Sept 28

10:00 a.m. - [Q&A Post Due](#)

Thursday, Sept 30

9:00-10:00 a.m. - Seminar: Reading Poetry (Synchronous)

Reading Poetry: A Beginner's Guide (Parts 1 and 2) (handout)
William Blake, "The Tyger" and Adrienne Rich, "Aunt Jennifer's Tigers" (handout)

10:00 a.m. - Module 4: Introduction to Science Fiction (Asynchronous)

H. G. Wells, *The Time Machine* ([link](#))

Tuesday, Oct 5

10:00 a.m. - [Q&A Post Due](#)

Thursday, Oct 7

9:00-10:00 a.m. - Seminar: Writing a Poetry Explication (Synchronous)

Reading Poetry: Beginner's Guide (Part 3)
Sample Student Poetry Explication (and Rough Work): The Thought Fox (handout)
Ted Hughes, "The Thought-Fox" (handout)

10:00 a.m. - Module 5: Interpretation in Context: *The Time Machine* (Asynchronous)

H. G. Wells, *The Time Machine* ([link](#))

Tuesday, Oct 12

10:00 a.m. - [Q&A Post Due](#)

Thursday, Oct 14

9:00-10:00 a.m. - Seminar: Reading Poetry (Synchronous)

Robert Browning, "Childe Roland to the Dark Tower Came" ([link](#))

10:00 a.m. - Module 6: Interpretation in Context: "The Waste Land" and Modernism

T. S. Eliot "The Waste Land" ([link](#))

Supplementary Texts (for consultation):

Arthur Edward Waite, *The Pictorial Key to the Tarot* ([link](#))

Jessie L. Weston, *From Ritual to Romance* ([link](#))

Tuesday, Oct 19

10:00 a.m. - Q&A Post Due

Thursday, Oct 21

9:00-10:00 a.m. - Seminar: Reading Poetry (Synchronous)

Adrienne Rich, "Planetarium" and "Diving Into the Wreck" (handout)

10:00 a.m. - Module 7: Genre History, Literariness, and Literary Form; or, Space Opera, Modernism, and New Wave Science Fiction (Asynchronous)

Samuel R. Delany, *Nova* (hard copy)

Friday, Oct 22

4:00 p.m. - Assignment #2 Due

Fall Break - No Classes (Monday, Oct 25- Friday, Oct 29)
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Tuesday, Nov 2

No Q&A Post This Week

Thursday, Nov 4

9:00-10:00 a.m. - Seminar: Writing Comparative Essays (Synchronous)

Writing Comparative Essays (handout)

Instructions for Assignment #3 (handout)

10:00 a.m. - Module 8: Science Fiction, Tarot, and Afrofuturism (Asynchronous)

Samuel R. Delany, *Nova* (hard copy)

Tuesday, Nov 9

10:00 a.m. - Q&A Post Due

Thursday, Nov 11

9:00-10:00 a.m. - Seminar: Developing Meaningful Comparisons (Synchronous)

10:00 a.m. - Module 9: Interpretation and Intertextuality: A Comparative Research Paper on *Nova* (Asynchronous)

Samuel R. Delany, *Nova* (hard copy)

T. S. Eliot "The Waste land" (link)

Bian Johnson, "The Infinite Grail-Quest of Samuel R. Delany's *Nova*: Romance, Science Fiction, and the (Post-)Modern Tarot" (handout)

Tuesday, Nov 16

10:00 a.m. - Q&A Post Due

Thursday, Nov 18

9:00-10:00 a.m. - Seminar: Writing Flash Nonfiction (Synchronous)

Marvel Team-Up #55 (Comixology)

10:00 a.m. - Module 10: Working With Tropes: Speculative Fiction, Race, and History (Asynchronous)

Dionne Brand, "Blues Spiritual for Mammy Prater" (handout)

Octavia Butler, *Kindred* (hard copy)

Tuesday, Nov 23

10:00 a.m. - Q&A Post Due

Thursday, Nov 25

9:00-10:00 a.m. - Seminar: Writing Poetry in Response to Pictures (Synchronous)

W. H. Auden, "Musée des Beaux Arts" and Anne Sexton, "The Starry Night" (handout)

10:00 a.m. - Module 11: Working With Tropes: Speculative Fiction, Race, and History (Asynchronous)

Octavia Butler, *Kindred*

Tuesday, Nov 30

10:00 a.m. - Q&A Post Due

Thursday, Dec 2

9:00-10:00 a.m. - Seminar: Writing Genre Fiction & Take-Home Exam Instructions (Synchronous)

Take-Home Exam Instructions (handout)

10:00 a.m. - Module 12: Working With Tropes: Speculative Fiction, Race, and History (Asynchronous)

Octavia Butler, *Kindred*

Tuesday, Dec 7

No Q&A Post This Week

4:00 p.m. - Assignment # 3 Due

Thursday, Dec 23

4:00 p.m. - Take-Home Exam Due

Winter Term

Thursday, Jan 13

9:00-10:00 a.m. - Seminar: Introduction to the Winter Term (Synchronous)

Overview of Winter Term Assignments & How To Approach Assignment #4

10:00 a.m. - Module 13: The Pastoral and Eco-Fiction (Asynchronous)

William Wordsworth, "Michael: A Pastoral Poem" (link)

Sarah Orne Jewett, "A White Heron" (link)

Tuesday, Jan 18

10:00 a.m. - Q&A Post Due

Thursday, Jan 20

9:00-10:00 a.m. - Seminar: Developing and Presenting a Close Reading (Synchronous)

Developing and Presenting a Close Reading (handout)

Presenting, Explaining, and Interpreting Evidence in "A White Heron" (handout)

10:00 a.m. - Module 14: The Weird Tale and Eco-Fiction (Asynchronous)

H. P. Lovecraft, "The Colour Out of Space" (link)

Edmond Hamilton, "The Earth-Brain" (handout)

(start reading Jeff VanderMeer, *Annihilation*)

Tuesday, Jan 25

10:00 a.m. - Q&A Post Due

Thursday, Jan 27

9:00-10:00 a.m. - Seminar: Working With Secondary Sources: An Introduction to Graff and Birkenstein's *They Say/I Say* (Synchronous)

Gerald Graff and Cathy Birkenstein's *They Say/I Say*

10:00 a.m. - Module 15: The Weird Tale and Eco-Fiction (Asynchronous)

Jeff VanderMeer, *Annihilation*

Tuesday, Feb 1

10:00 a.m. - Q&A Post Due

Thursday, Feb 3

9:00-10:00 a.m. - Seminar: Library Research Session with Denize Tan: How To Use Databases to Find Scholarly Articles (Synchronous)

10:00 a.m. - Module 16: Understanding Scholarly Essays (Asynchronous)

Finola Anne Prendergast, "Revising Nonhuman Ethics in Jeff VanderMeer's *Annihilation*" (link)

Annotated Version of Prendergast Essay (handout)

Sample Answers to Assignments #4 and #5

Tuesday, Feb 8

No Q&A Post This Week

Thursday, Feb 10

9:00-10:00 a.m. - Seminar: Introduction to Reading Comics (Synchronous)

Carl Barks, "Land Beneath the Ground" from *Uncle Scrooge* #13 (1953) (handout)

10:00 a.m. - Module 17: Comic Books and Eco-Horror/Romance (Asynchronous)

Alan Moore, Steve Bissette, and John Totleben, *Swamp Thing* (1982-96) #s 32, 34, 35, 36, 37

Brian Johnson, "Libidinal Ecologies: Eroticism and Environmentalism in *Swamp Thing*" (handout)

Tuesday, Feb 15

10:00 a.m. - Q&A Post Due

Thursday, Feb 17

9:00-10:00 a.m. - Seminar: Doing Cultural Studies & Sign-Up for Group Presentations (Synchronous)

Dazzler (1981-86) #8 (Comixology)

Brian Johnson, "Dazzler, Melodrama, and Shame: Mutant Allegory, Closeted Readers" (handout)

How To Approach Assignment #6 (Group Presentations on *Kavalier & Clay*)

10:00 a.m. - Module 18: Superheroes: Fantasy, Identity, Ideology (Asynchronous)

from *Action Comics* #1 (handout)

from *Detective Comics* #469 (handout)

The Incredible Hulk (1962-99) #1 (Comixology)

from *Amazing Fantasy* #15 [Spider-Man] (handout)

Ms. Marvel (1977-79) #1 (Comixology)

Ms. Marvel (2014-15) #3-4 (Comixology)

from *All Winners* (1941-46) #6 [Captain America and Submariner] (handout)

Captain America (1968-96) #144 (Comixology)
Marvel Graphic Novel #5: X-Men: God Loves, Man Kills (Comixology)
Watchmen #2 (Comixology)

Friday, Feb 18

4:00 p.m. - Assignments #4 and #5 Due

Winter Break - No Classes (Monday, Feb 21-Friday, Feb 25)
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Tuesday, Mar 1

10:00 a.m. - Q&A Post Due

Thursday, Mar 3

9:00-10:00 a.m. - Seminar: The State of Superheroes At the Present Time (Synchronous)

Discussion of Q&A Posts on Superheroes

10:00 a.m. - Module 19: Studies in the Novel (Asynchronous)

Michael Chabon, *The Amazing Adventures of Kavalier & Clay* (Part 1)

Tuesday, Mar 8

10:00 a.m. - Q&A Post Due

Thursday, Mar 10

9:00-10:00 a.m. - Seminar (Synchronous)

10:00 a.m. - Module 20: Studies in the Novel (Asynchronous)

Michael Chabon, *The Amazing Adventures of Kavalier & Clay* (Part 2)

Tuesday, Mar 15

10:00 a.m. - Q&A Post Due

Thursday, Mar 17

9:00-10:00 a.m. - Seminar: Student Context Presentations on Part 2 (Synchronous)

Harry Houdini Presentation

Superman Presentation

Vaudeville and Physical Culture Presentation

10:00 a.m. - Module 21: Studies in the Novel (Asynchronous)

Michael Chabon, *The Amazing Adventures of Kavalier & Clay* (Part 3)

Tuesday, Mar 22

10:00 a.m. - Q&A Post Due

Thursday, Mar 24

9:00-10:00 a.m. - Seminar: Student Context Presentations on Part 3 (Synchronous)

Empire State Building Presentation

Wonder Woman/Luna Moth Presentation

Salvador Dali and Surrealism Presentation

10:00 a.m. - Module 22: Studies in the Novel (Asynchronous)

Michael Chabon, *The Amazing Adventures of Kavalier & Clay* (Part 4)

Tuesday, Mar 29

10:00 a.m. - Q&A Post Due

Thursday, Mar 31

9:00-10:00 a.m. - Seminar: Student Context Presentations on Part 4 (Synchronous)

New York World's Fair (1939) Presentation

Orson Welles' *Citizen Kane* Presentation

Dr. Fredric Wertham and *Seduction of the Innocent* Presentation

10:00 a.m. - Module 22: Studies in the Novel (Asynchronous)

Michael Chabon, *The Amazing Adventures of Kavalier & Clay* (Parts 5-6)

Tuesday, Apr 5

10:00 a.m. - Q&A Post Due

Thursday, Apr 7

9:00-10:00 a.m. - Seminar: Instructions for Take-Home Exam (Synchronous)

Take-Home Exam Instructions (handout)

Friday, Apr 8

4:00 p.m. - Assignment #7 Due

Thursday, Apr 28

4:00 p.m. - Take-Home Exam Due

Week-to-Week Guide

What will a regular week in our course look like?

It is going to be a combination of

- **Seminar Meetings** (synchronous; these will consist of direct instruction and discussion of skills in reading, interpretation, research, and writing; crucial information and tips about upcoming assignments as well as feedback about the class's progress will be delivered in these meetings; these seminars are the backbone of the course; they are held every Thursday for 1 hour on Brightspace from 9:00-10:00 a.m.)
- **Weekly Learning Modules** (asynchronous; these will consist of readings, handouts, and 60-90 minutes of video lectures, as well as the week's discussion forum question; new modules are released immediately following the synchronous seminar every Thursday at 10:00 a.m.)
- **Forum Postings** (asynchronous; 1 short post due most Tuesdays)

Please Note that **our synchronous online meetings will be RECORDED and uploaded automatically to Brightspace**. This is a CLOSED site, meaning that the only people who have access to these video recordings are you and your classmates.

Time Management & Working Ahead

On average, expect to do about 3-4 hours of reading and 3-4 hours of writing, discussing, and meeting per week in this class. If you find that you have extra time on your hands and want to work ahead, my advice is to read ahead in some of the novels. If you do, be sure to jot down a few notes and keep your pencil in hand to mark up important passages; this will make it easier for you to remember what you read when we get to that work. November/early December is the

busiest time of the Fall term, so reading at least one of the novels ahead of time will help relieve some of the end-of-term pressure.

Evaluation & Assignments

Fall Term

Due Date	Time	Assignment	Value
Tues, Sept 14	10:00 am	Assignment 1: Show & Tell Introduction	2%
Tues, weekly	10:00 am	Discussion Forum Participation (Q&A Posts)	6%
Fri, Oct 22	4:00 pm	Assignment 2: Poetry Explication/Ghost Story Essay	10%
Tues, Dec 7	4:00 pm	Assignment 3: Comparative Essay	15%
Thurs, Dec 23	4:00 pm	Fall Exam (Creative Take-Home)	10%

Winter Term

Due Date	Time	Assignment	Value
Tues, weekly	10:00 am	Discussion Forum Participation (Q&A Posts)	6%
Fri, Feb 18	4:00 pm	Assignment 4: Capstone Essay Proposal	1%
Fri, Feb 18	4:00 pm	Assignment 5: Secondary Sources Essay	10%
Thurs, Mar 17 Thurs, Mar 24 Thurs, Mar 31	9:00 am in seminar	Assignment 6: Context Presentation (Group Project) **sign up for a group on Thurs, Feb 17***	10%
Fri, Apr 8	4:00 pm	Assignment 7: Capstone Essay (Comparative)	20%
Thurs, Apr 28	4:00 pm	Winter Examination (Creative Take-Home)	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.

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 ASSIGNMENTS Due to the ongoing stresses of the 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 will receive a grade, but will not receive written feedback.

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/>

Special Information Regarding Fall 2021 Pandemic Measures

All members of the Carleton community are required to follow COVID-19 prevention measures and all mandatory public health requirements (e.g. wearing a mask, physical distancing, hand hygiene, respiratory and cough etiquette) and [mandatory self-screening](#) prior to coming to campus daily.

If you feel ill or exhibit COVID-19 symptoms while on campus or in class, please leave campus immediately, self-isolate, and complete the mandatory [symptom reporting tool](#). For purposes of contact tracing, attendance will be recorded in all classes and labs. Participants can check in using posted QR codes through the cuScreen platform where provided. Students who do not have a smartphone will be required to complete a paper process as indicated on the [COVID-19 website](#).

All members of the Carleton community are required to follow guidelines regarding safe movement and seating on campus (e.g. directional arrows, designated entrances and exits, designated seats that maintain physical distancing). In order to avoid congestion, allow all previous occupants to fully vacate a classroom before entering. No food or drinks are permitted in any classrooms or labs.

For the most recent information about Carleton's COVID-19 response and required measures, please see the [University's COVID-19 webpage](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca

Please note that failure to comply with University policies and mandatory public health requirements, and endangering the safety of others are considered misconduct under the [Student Rights and Responsibilities Policy](#). Failure to comply with Carleton's COVID-19 procedures may lead to supplementary action involving Campus Safety and/or Student Affairs.

Detailed Description of Assignments

Weekly "Q&A Posts" in the Discussion Forums (Fall & Winter)

How it works: I post a question; you post an answer.

Length: each post should be 75-100 words

Value: 14% of final course grade (6% each term)

Due: weekly, **6 times per term** (There are 10 opportunities to post each term; you are allowed to miss 4 weeks each term without penalty as I will only be counting the top 6 weekly grades each term)

Submission Method: post as replies in the weekly discussion forum for each Learning Module

Grading: Each post will be graded as Satisfactory (1%) or Unsatisfactory (0%)

The "Q&A Posts" in the discussion forums will allow us to stay connected between seminars about the texts we read. To get us started each week, I will post a question or set a discussion topic for you to respond to. If you have your own strong answer to the question I have posted,

then go ahead and post that. But these forums work best when students read the posts that have already been made and find a way to reply to or respond to someone else's comments. Please feel encouraged to do that. I will periodically highlight some of these posts and conversations in our weekly meetings. As a matter of course, I encourage all of you to read a few of your classmates' posts every week before the Thursday seminar as a way of getting a larger perspective on the works we are studying and of learning from each other. It's a lot more fun that way!

Discussion Forums Language Statement **Reading and Talking (Online) About Difficult Texts**

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

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

Assignment #1: Show & Tell Forum Introduction

Length: 250-300 words

Value: 2% of final course grade

Due: Tues, Sept 14, 10:00 a.m.

Submission Method: post in Show & Tell Introductions Forum

Instructions: Introduce yourself to the class by writing a short reflection on a book, film, poem, video game, genre, television show that is meaningful to you in some way. Briefly describe it, explain what you like about it, and/or why it is meaningful to you. When you are finished, revise your writing at least once, then proofread and correct it. Post the polished version in the Introductions Forum by Tuesday, September 14th at 10:00 a.m. And (very important) go back and read everyone else's Introductions before our synchronous seminar on Thursday, Sept 16th at 9:00 a.m.

Grading: Grades for this assignment will be either Satisfactory (2%), Needs More Work (1%), or Unsatisfactory (0%).

Assignment #2: Poetry Explication or Ghost Story Essay

Length: 850-1000 words

Value: 10% of final course grade

Due: Fri, Oct 22, 4:00 p.m.

Submission Method: Brightspace

Instructions and Topics: will be posted Thurs, September 23 as part of Module 3; this assignment will be the focus of that morning's seminar.

Assignment #3: Comparative Essay

Length: 850-1000 words

Value: 15% of final course grade

Due: Tues, Dec 7, 4:00 p.m.

Submission Method: Brightspace

Instructions and Topics: will be posted Thurs, November 4 as part of Module 8; this assignment will be the focus of that morning's seminar as well as the seminar on Thurs, November 11th.

Fall Exam (Creative Take-Home)

Value: 10% of final course grade

Exam Type: Take-Home

Assigned: Thurs, Dec 2, 10:00 am

Due: Thurs, Dec 23, 4:00 pm

Submission Method: Brightspace

Details: The purpose of this exam is for you to reflect on some of the material studied this term by developing your non-academic writing voice in either poetry (ekphrastic), genre fiction, or flash nonfiction. The seminars on Thurs, Nov 18 (Writing Flash Nonfiction), Thurs, Nov 25 (Writing Poetry in Response to Pictures), and Thurs, Dec 2 (Writing Genre Fiction) will provide you with starting points for exploring these genres from the perspective of composition. You will choose one of these genres to focus on in the exam. The exam will also require you to write a short critical self-reflection on the piece of writing you have produced. More specific topics and instructions will be provided during the Dec 2nd seminar.

Assignments #4 Capstone Essay Proposal

Length: 250-300 words

Value: 1%

Due: Fri, Feb 18, 4:00 p.m. (note that Assignment #5 is also due at this time)

Submission Method: Brightspace

Instructions: Write a brief proposal for your Capstone Essay giving as clear a sense as possible of the topic you would like to explore. Note that the full version of the Capstone Essay will be due at the end of term on Fri, April 8th. It will be a **comparative essay on a topic you devise** that has been approved by me. The essay must:

- focus on at least one primary text from the course (though more likely it will focus on two course texts)
- cite at least TWO appropriate (scholarly) secondary sources
- defend an original and clearly expressed thesis
- be 1250-1500 words in MLA format (not counting the Works Cited list).

The purpose of writing the proposal is to help you conceptualize and refine your Capstone Essay idea far enough in advance that you have time to do research, to think more deeply about it, and (most importantly) to receive feedback on your initial ideas before writing. I will show you

examples of essay proposals in seminar on Thurs, January 13 to help get you oriented to this challenging task. In general, the proposal should provide a sense of

- which text(s) you want to write about,
- what topic you want to explore in it/them
- how you think the research you have already done on your topic for Assignment 5 (see below) might fit into the paper
- some kind of provisional thesis you want to argue (this can of course change, and is something that my feedback to you will likely focus on).

Assignment #5: Research Skills/Secondary Sources Essay

Length: 450-500 words + annotated bibliography entry in MLA style

Value: 10% of final course grade

Due: Fri, Feb 18, 4:00 p.m.

Submission Method: Brightspace

Instructions: This assignment has two parts:

Instructions for Part 1: Annotated Bibliography Entry: Using your ideas for the Capstone Essay Proposal (Assignment #4) to focus your search, find ONE scholarly article of approximately 10-20 pages about the topic and/or text you plan to explore in the Capstone Essay (Assignment #8). To find this article you must use the library databases and research techniques discussed in seminar on Feb 3rd with Research Librarian Denize Tan. Read your secondary source carefully, and create an annotated Works Cited entry of 2-3 sentences for it in MLA Style. The purpose of the annotated Works Cited entry is (a) to show that you can create an accurate MLA Style Works Cited entry and (b) to demonstrate your best skills at summarizing a complex argument. *****Be very careful that you do not accidentally plagiarize any part of the article, including the article Abstract, which sometimes appears accompanying the article itself in the database.*****

Instructions for Part 2: Response to a Secondary Source: Write a short response essay of 450-500 words to the article using the templates from *They Say/I Say*. Your response must include elements of "They Say," "I Say," and "Tying it all together" from the sections of *They Say/I Say* with those titles. Mark all of the template-phrasings you use by **bolding the template words and phrases**. Your response essay must include **both quotation and summary** from the essay to which you respond and must demonstrate a substantial and pertinent use of the *They Say/I Say* templates. Examples of both parts of this assignment will be covered in Learning Module 16 on Feb 3rd.

Assignment #6: Kavalier & Clay Context Presentations

Value: 10% of final course grade

Due: you will sign up for a specific date to present; presentations will happen in seminar on Mar 17, Mar 24, and Mar 31

Submission Method: synchronous presentation in seminar

Instructions: For this assignment you will be assigned to a group of 2-3 students; each group will hold a short seminar (max. 10 minutes) about one historical figure, text, concept, historical event, etc. that is mentioned in *The Amazing Adventures of Kavalier & Clay*. Together, you will research that topic, teach it to us, and explain the significance of Chabon's reference(s) to it in the section of the novel we are studying that week. I will circulate a list of topics and presentation dates in seminar on Feb 17 and ask you to provide me with a list of your presentation preferences; on the basis of these responses, I will assign groups and topics, doing my best to ensure that everyone is able to work on a topic that holds some interest for them. Your presentation can include images, PowerPoint slides (converted to .pdf), text-based digital "handouts," video clips, etc.; your group may either deliver the presentation "live" in

seminar (either audio-only or audio and video) OR you may pre-record it and I will play the presentation in the synchronous seminar on the week for which it is scheduled. Students who opt to do the pre-recorded presentation will still have to be present and available to answer questions from the class.

Grading: Presentations will receive a single grade (i.e. presenters will not be graded separately).

Assignments #7: Capstone Essay

Length: 1250-1500 words, excluding Works Cited (MLA format)

Value: 20%

Due: Fri, April 8, 4:00 p.m.

Submission Method: Brightspace

Instructions: See Assignment #4: Capstone Essay Proposal (above) for a detailed list of essay requirements.

Winter Exam (Creative Take-Home)

Value: 10% of final course grade

Exam Type: Take-Home

Assigned: Thurs, Apr 7, 10:00 am

Due: Thurs, Apr 28, 4:00 pm

Submission Method: Brightspace

Details: As with the Fall Exam, the purpose of this exam is for you to reflect on some of the material studied this term by continuing to hone your non-academic writing voice in either poetry, genre fiction, or flash nonfiction. As with the Fall Exam, you will choose one of these genres to focus on. The exam will also require you to write a short critical self-reflection on the piece of writing you have produced. More specific topics and instructions will be provided during the Apr 7th seminar.

Understanding Your Essay Grade			
GPA	%	Grade	Success at Meeting Assessment Criteria
12	90-100	A+	Excellent. The essay presents a clear, engaging thesis and follows through with a well-developed and well-supported argument. It shows good understanding of the text(s) and is perceptive and even original in its treatment, presenting more than a restatement of the lecture/tutorial discussion. The structure is logical and easy to follow, using effective transitions. Paragraphs are internally coherent; examples are well-integrated, relevant, and thoughtfully analyzed. The essay is grammatically correct and free of mechanical errors; sentences are balanced and varied in interesting and appropriate ways; the language is lucid, precise, and lively. The essay is formatted properly and all sources are accurately cited.
11	85-89	A	
10	80-84	A-	
9	77-79	B+	Good. The essay presents a clear thesis and follows through with a generally well-developed argument, though some parts of the argument need further clarification or support. It shows good understanding of the text(s) but is not especially insightful or original. The structure is logical but not always perfectly controlled (for instance, some transitions are weak or missing). Paragraphs are mostly coherent; most examples are well-chosen but discussion of them is not always sufficiently detailed. The essay is grammatically correct and mostly free of mechanical errors, but the prose is not particularly elegant or engaging. The essay is formatted properly and all sources are accurately cited.
8	73-76	B	
7	70-72	B-	
6	67-69	C+	Adequate. The essay presents a thesis, but not a clear or suitable one; it does not follow through with a consistent, well-supported argument. It shows basic understanding of the text(s) but misses, distorts, or misunderstands some aspects. The structure is loose in places, lacking transitions or wandering off topic. Paragraphs sometimes lack unity, and examples are not always relevant or simply inserted without adequate discussion. The essay has a number of grammatical and/or mechanical problems, and the writing style is uncertain and obscure in places. The essay is not formatted properly and/or sources are not correctly cited.
5	63-66	C	
4	60-62	C-	
3	57-59	D+	Poor. The essay does not present or argue consistently for a suitable thesis. It shows some substantial misunderstandings of the text(s); it paraphrases or summarizes instead of analyzing; its examples are simply inserted without proper connection to an argument and without discussion. The essay lacks structure and moves from idea to idea without any apparent logic. Paragraphs are not unified. The essay has many grammatical and mechanical errors and the style is generally faulty: phrases or sentences are frequently unintelligible. The essay is not formatted properly and/or sources are not correctly cited. (Essays with all of these problems will fail.)
2	53-56	D	
1	50-52	D-	
0	0-49	F	Failure. The essay is completely off topic or has no thesis and no argument; it simply paraphrases the text(s), or misunderstands them; it uses no appropriate evidence or fails to discuss its examples; it is incoherent, unintelligible, or has no discernible structure. It is stylistically and mechanically a disaster. It is not formatted correctly and/or sources are not properly cited. It does not meet the minimum requirements for the assignment.

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>