

## Fall 2019/Winter 2020 English Department

FYSM 1004D: Literature, Genre, Context

Department of English: Fall 2019/Winter 2020

Location: 378 UC (F), 318 SA (W)

Time: 10:05 to 11:25am

Precludes additional credit for [ENGL 1000](#), [ENGL 1100](#), [ENGL 1200](#), [ENGL 1300](#), [ENGL 1400](#), [ENGL 1600](#).

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.

Professor J. Medd

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Fall Office Hours: available after class Tue/Th & by appointment

Phone: 520-2600 x2329

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

We will explore how English literature 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 and its significance, we will examine how literature intersects with historical, political, and cultural concerns, including gender, sexuality, racialization, colonialism, Indigenous experience, war, psychiatry, trauma, and more. Examining different literary genres—poetry, fiction, nonfiction, 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 why literature mattered in the past and matters to us now. A variety of texts and topics will ensure 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 Stage, Page, and Beyond: Representing Indigenous Experience.

Class time will be dedicated to developing skills in analysis, close reading and critical thinking; acquiring a vocabulary of critical terms for literary analysis; developing research skills; examining the historical, social, and intellectual contexts in which the literary works were produced; discussing and debating ideas and interpretations; developing strategies for effective writing; and reflecting on your own reading and writing. You'll learn how to craft analytical writing that works (through instruction, practice, and revision) and hone your own writing voice. These skills and strategies will help you read, think, and write more critically, effectively, efficiently, and creatively about anything. The seminar emphasizes class discussion, student participation, regular writing and reflection, and the pleasures of academic community.

### Required Texts

Books are available at Haven Books 43 Seneca Street (on the corner of Sunnyside) <http://havenbooks.ca/>.

#### Fall Term

Katherine O. Acheson, *Writing Essays About Literature* (Broadview)\*

Doug Babington et. al., *The Broadview Pocket Guide to Writing* (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)

David Chariandy, *I've Been Meaning to Tell You* (McClelland and Stewart)

\*Broadview texts are bundled together at Haven for our class, with *Mrs Dalloway*, to save you money!

\*\*Additional course readings available in the public domain and/or CU Library online reserves [ARES].

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*, 3<sup>rd</sup> edition (W. W. Norton)

Pat Barker, *Regeneration* (Penguin)

Virginia Woolf, *Mrs Dalloway* (Broadview)\* bundled with three other Broadview books from Fall Term

Tomson Highway, *The Rez Sisters* (Fifth House Publishing)

\*\*Additional course readings available in the public domain and/or CU Library online reserves [ARES].

Authors include Rupert Brooke, Wilfred Owen, Siegfried Sassoon, Alicia Elliott, and Gwen Benaway.

## 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 slowly and closely, think critically and creatively:** you will **pay attention** to primary literary texts in order to **analyze and interpret a primary text in a sophisticated way** that is meaningful, convincing, subtle, and insightful. This requires careful observation and self-reflection to formulate strong, thoughtful, clear and complex ideas about the texts and ideas (growing from a basic to a deeper understanding). As a literary critic, you will practice relating content (what a text is about) to form (how it is written).

**Write better:** you will work on formulating **clear, correct, 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 relationships within a text (between parts, or between parts and the whole), across texts, between the literature and your world, between primary and secondary materials (putting your ideas in conversation with other scholars), and between different points of view of others in the seminar. You will be encouraged to connect small details with big ideas, consider multiple perspectives, and challenge your own ideas, assumptions, and first impressions.

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

**Practice and gain confidence** in your ability think, talk, and write about rich, challenging literary texts.

**Access campus resources** to support your research, academic success, and personal well-being.

**Enjoy** being part of a learning community.

### Course Requirements: How will student learning be assessed?

You will complete a variety of assignments and activities, including informal in-class writing and short take-home assignments, essays, research, quizzes, online and classroom discussions, writing workshops, peer-editing, and two exams. These tools are to help develop your own skills and critical voice in reading, writing, analysis, and discussion. We will address the process of interpreting, researching, and writing about literature; you will have the chance to develop drafts, receive feedback, and revise your work.

**\*\* To receive a grade for this course, students must complete all major requirements in a timely manner \*\***

## Requirements, Assignments, and Assessments: Overview

**Year-long:** attendance and participation: 10%

### Fall Term Assignments:

Portfolio Assignments (quizzes, annotations, and informal reflections): 10%

Fall Short Essay #1: 5%

Fall Short Essay #2: 10%

December Exam: 15%

### Winter Term Assignments:

Portfolio Assignments (quizzes, annotations, and informal reflections): 10%

Secondary Sources Assignment: 5%

Winter Research Essay: 15%

Winter Research Essay workshops and peer-editing: 5%

April Exam: 15%

## Requirements, Assignments, and Assessments: Detailed Expectations

### Attendance, Participation, and Preparation (includes informal writing & small discussion): 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 will work to help everyone develop the tools to succeed. You will receive credit for attendance and participation in the following ways:

- 1) Attendance: If you take this class, you are committing to coming to class on time, 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. Please contact me if illness or an emergency requires you to miss more than three classes.** If you miss a class, please contact a classmate about work you missed and check cuLearn for information *before* you come to me with questions.
- 2) Class Participation and Preparation: The class format will rely on discussion (both full-class and small group) and I will take regular attendance. You may also have the opportunity to participate in on-line discussion. Essentially, class participation will be evaluated as follows:
  - Did you attend class regularly, actively participate in class 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 other students and/or the professor 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). Passages, terms, themes, and concepts discussed in class are likely to appear on the exam.

- 3) In-class Writing and Group Discussion Notes: Informal and spontaneous in-class writing helps you respond to the readings, generate ideas, practice writing, and prepare for discussion. Small group discussions (including taking notes on your discussions) allow you to explore ideas before sharing them with the class. Informal writing and small group discussions will occur throughout the course. Individually they may not receive a formal grade: in some cases you will receive feedback based on a check-mark system, in others you will just be given credit for having done the work (which requires coming prepared, having done the

reading). Some in-class informal writing might include a brief pop quiz on the required reading. You may also be asked to post your group discussion notes on cuLearn. **Please write your full name and date on all informal writing, pop quizzes, and group discussion notes.**

- 4) You are required to attend a scheduled individual conference with me each term. Conferences are scheduled in relation to essay assignments. 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.
- 5) You are required to complete an [Academic Integrity Online Workshop through CSAS](#) and an [online tutorial and quiz](#) on plagiarism. Failure to complete either one = reduction of participation by 1 mark. If your participation is already at a 0 for absenteeism, marks will be deducted from your final mark on the course.

### **Formal Written Assignments and Exams**

**NOTE: these are mandatory course requirements.** If you do not complete them, you cannot pass the course. Failure to complete one portfolio assignment per term = 0 for the assignment; failure to complete more than one portfolio assignment per term = F for the course.

Failure to 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.

The “Reading and Assignment Schedule” indicates assignment due dates.

Specific assignment details and evaluation criteria will be distributed and discussed for each assignment.

### **Fall Term Assignments**

#### **Portfolio Assignments: 10%**

You will complete an introduction and initial self-reflection (1%), a poetry annotation & reflection (3%), a grammar quiz or equivalent activity (2%), and two informal reflections (2 X 2% each = 4%). In some cases, simply completing the work will give you 100%; in other cases there will be a general assessment.

#### **Fall Short Essay #1: 5%**

Close reading of a poem. Essay expectations and format guidelines will be discussed in class.

#### **Fall Short Essay #2: 10%**

Details provided in class.

#### **December Exam (during scheduled exam period): 15%**

The exam will consist of short answer and essays, and will be based on our discussions and learning in class.

Details about exam format and expectations will be discussed in class and posted to cuLearn before the exam.

### **Winter Term Assignments**

#### **Portfolio Assignments: 10%**

One poetry annotation & reflection (2%), and four informal reading reflections (2% each)

#### **Engaging Secondary Sources Assignment: 5%**

Details of the assignment will be provided in class.

#### **Winter Research Essay: 15% + 5% Workshops, Peer Editing, & Writing Reflections**

Your choice of topics, involving a comparison/contrast of primary texts, and engaging with secondary research. The final paper will include a number of steps, including a proposal, workshops, research development, peer-editing, and draft revisions. 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.

#### **April Exam: 15%**

The exam will follow a similar format to the December exam; it will cover only material from the winter term.

### **Incentive Program Bonus Opportunity! (up to 5%)**

Our course is registered with the [Incentive Program](#) offered through the Centre for Student Academic Support (CSAS). CSAS Learning Support Workshops (face-to-face and online) are designed to help students cultivate and refine their academic skills for a university environment. Learning Support Workshops for Fall 2019 term are available starting at the beginning of the Fall term and must be completed by December 6, 2019, to receive credit for the Incentive Program.

To earn your bonus marks: attend a fall term workshop (face-to-face or online) from the list below and write a reflection on it (see the guidelines on cuLearn—the reflection is due a week after the workshop). You will earn 1%/workshop + reflection, to a maximum of 5% extra marks.

#### Workshops that qualify for bonus marks (with reflection)

- |                                |                              |
|--------------------------------|------------------------------|
| *Note-Taking                   | *Strategies for Proofreading |
| *Academic Reading              | *Research Skills             |
| *Time Management               | *Classroom Expectations      |
| *Writing for Academic Purposes | *Memory and Concentration    |
| *Critical Thinking             | *Test and Exam Preparation   |

CSAS staff members lead these workshops and record attendance. To have your attendance recognized and recorded for a face-to-face workshop, you must show up on time and remain for the duration; for an online workshop, you must pass a quiz at the end of the lesson. At the end of the fall term, CSAS sends me attendance information. Bonus marks will be added to your grade total when final grades are tabulated in April.

Find the complete schedule of Learning Support Workshops by visiting mySuccess via [Carleton Central](#). You can also view your CSAS Skills Development Workshop attendance history at any time by logging into mySuccess. In addition to the CSAS Skill Development Workshops hosted on campus, CSAS offers several online workshops. If you are interested in participating in an online workshop, you can enroll through the [CSAS website](#).

Finally, please review the Incentive Program participation policies. You can find more information about these policies [here](#). If you have any questions related to the Incentive Program or the CSAS Skill Development Workshops, please contact CSAS at [csas@carleton.ca](mailto:csas@carleton.ca) or 613-520-3822.

### **Course Policies**

#### **Assignment Submission Policies**

Unless otherwise noted, writing assignments are due in hard copy at the beginning of class on the due date AND as an e-copy to cuLearn. I will not mark your paper until I receive it as a hard copy and I will not release your feedback and assessment until you have submitted an e-copy to cuLearn. 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 were expected to complete the Academic Integrity workshop and plagiarism quiz. Regardless of whether you completed 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.**

## Late Assignments

Given the frequency 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 *informal reflections* or *formal essays* no questions asked (\*see below for exemptions from grace days). Treat these as a failsafe rather than planning to use them. “Grace days” are measured in 24-hour units that start at the end of class on the due date. Submission times are calculated by submission to cuLearn (as soon as you submit to cuLearn, the clock stops ticking). In the case of a late submission, after you submit to cuLearn, please submit a hard copy of the late assignment to the essay drop-box in the English Department, 1812 Dunton Tower as soon as possible or in the next class.

Grace days examples:

- Sylvia submits Informal Reflection #1 to cuLearn less than 24 hours after the class it was due = 1 grace day.
- Audre submits Reflection #1 more than 48 hours but less than 72 hours after it was due = 3 grace days.
- James submits a reflection that is due in class at 2:35 on Nov. 2 on Nov 6 at 8am = 4 grace days.
- David does not attend class on the due date for Essay #1 but posts his essay to cuLearn that night, 6 hours after the end of class = 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, any late reflection receives a zero. (REMINDER: miss more than one portfolio assignment = F for the course; miss a formal essay = F for the course). Special consideration may be given to students dealing with a protracted medical issue for which they can provide documentation. **Late submissions may be returned later and receive less feedback than work submitted on time.**

**\*NOTE: no grace days for the fall poetry annotation & reflection (on Plath or Lorde). Late = 0/3. Drafts for essay workshops do not qualify for grace days.**

NOTE: If you expect to be absent the day an assignment is due, you may submit your work on time (or before the due date) to cuLearn AND in hard copy to the essay drop-box in the English Department Office (1812 DT).

## Classroom Etiquette and Use of Technology

Early in the course, we will discuss and agree upon classroom expectations, including:

- How do we feel about food and drink in the classroom?
- What will be our position on laptops and cell phones in the classroom? How can we make sure that these don’t detract from our attentiveness and engagement?
- What constitutes respectful behaviour in this class and how will we promote it? What constitutes disrespectful behaviour and what will we do to discourage it?

Class time is focused on attentive in-person conversations among seminar members. I will address you directly if your use of technology detracts from this focus.

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

I am available to meet after class on most days; please let me know if you’d like to meet. If this time conflicts with your schedule or if my availability is disrupted, I am happy to schedule an appointment. You can also send me a message by e-mail or my office voice mail, and I will respond in good time. E-mail is the most reliable means of contacting me; however, please use common sense when e-mailing. Do not expect me to respond to major issues with an assignment the night before it is due!

## University Policies

### 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: <http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/> The most updated Academic Integrity Policy is available here: <https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy.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.*” 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 serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts 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 a final grade of "F" for the course. The policy can be found at: <https://carleton.ca/secretariat/wp-content/uploads/Academic-Integrity-Policy.pdf>

## 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.

## 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. Please submit an [accommodation form](#) to Equity Services and find more info [here](#).

### 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](mailto: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. 4<sup>th</sup> 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://www1.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 1004D Fall 2019 Reading and Assignment Schedule

**hyperlinked readings** are in the Public Domain; most are also available on ARES and posted to cuLearn  
**ARES** = Carleton Library's electronic reserves (login through our cuLearn course or on the CU [library website](#))  
 Selections from *The Broadview Pocket Guide to Writing* may be added for grammar and/or writing workshops.  
**YOU MUST bring hard copies of the appropriate primary readings to every class!**

Date	Topics and Readings	Assignments Due & Other Important Dates
Th 9/5	Introductions and Expectations bell hooks, "1: Critical Thinking" and "32: Practical Wisdom" from <a href="#">Teaching Critical Thinking</a> Context: Chimamanda Ngozi Adichie, <a href="#">The Danger of a Single Story</a> (TED Talk to be screened in class if time)	
Tu 9/10	<b>Identity Matters?: Poetry, the Poet, and Questions of the Self</b> W.B. Yeats, " <a href="#">The Stolen Child</a> " " <a href="#">The Lake Isle of Innisfree</a> " * notes on Yeats' poems on ARES ("The Poems"); poems with notes also posted to cuLearn Katherine Acheson, <i>Writing Essays About Literature</i> , Chapter 1 & 2 (if you have not yet bought it, you can find it at the library Reserves Desk)	Introduction & Self-Reflection (submit to cuLearn)
Th 9/12	Yeats, " <a href="#">To the Rose Upon the Rood of Time</a> ", " <a href="#">The Second Coming</a> " * notes on poems on ARES ("The Poems") Context: Yeats, "The Symbolism of Poetry" in <a href="#">Ideas of Good and Evil</a> (237-256) Arthur Symons, Introduction and Conclusion to <a href="#">The Symbolist Movement in Literature</a> : Please read pdf version, Introduction (1-10) and Conclusion (171-175) only. Readings also available on cuLearn	
Tu 9/17	Yeats, " <a href="#">Sailing to Byzantium</a> " * notes on ARES (under "The Poems"); additional notes on Byzantium on cuLearn Acheson, Chapter 3.	last day for registration & course changes for Fall term and Fall/Winter courses
Th 9/19	Academic Integrity: Guest: Dr Katie Bryant, Coordinator, Writing Services  Carleton Therapy Dogs and Wellness Resources: Guest Shannon Noonan, Special Projects Officer, Office of the Vice-President (Students and Enrolments)	complete <a href="#">Academic Integrity Online Workshop through CSAS</a>  complete <a href="#">online tutorial and quiz</a> (Save the certificate for successful quiz as PDF and submit to cuLearn)
Tu 9/24	T. S. Eliot " <a href="#">Tradition and the Individual Talent</a> "	
Th 9/26	Eliot, " <a href="#">The Love Song of J. Alfred Prufrock</a> " (full text with notes on cuLearn)	
Tu 10/1	Sylvia Plath, " <a href="#">In Plaster</a> ", " <a href="#">The Applicant</a> ", " <a href="#">Daddy</a> ", and " <a href="#">Lady Lazarus</a> " Context: please read/view the following <i>before class</i> : <a href="#">Short Interview with Plath</a> [continued next page]	Poetry Annotation & Reflection Option #1 [no grace days!]

	“Let’s Play House,” from <a href="#">The Fifties</a> (22 mins; “The Man in the Grey Flannel Suit” also relevant to “The Applicant”) First Chapter of Betty Friedan’s <a href="#">The Feminine Mystique</a>	*Mon 9/30: last day to withdraw from Fall term and Fall/Winter courses with full fee adjustment
Th 10/3	Plath, continued	
Tu 10/8	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 <a href="#">Sister Outsider</a> Audre Lorde, poetry: <a href="#">"Who Said It Was Simple"</a> ( <i>A Land Where Other People Live</i> , 1973) <a href="#">"A Litany For Survival"</a> ( <i>The Black Unicorn</i> , 1978) (or use ARES) “A Poem for Women in Rage,” (available in ARES only, under <i>Callaloo</i> ) Context: selections from documentary <i>A Litany for Survival</i> (screened in class)	Poetry Annotation & Reflection Option #2 [no grace days!] * conferences scheduled this week for students who did Reflection Option #1
Th 10/10	Lorde, continued. (Start reading Acheson, Chapters 6, 7, 8)	
Tu 10/15	Essay workshop: Bring draft to class! Acheson, Chapters 6, 7, & 8.	Fall Essay #1 draft materials for workshop * conferences scheduled this week for students who did Reflection Option #2
Th 10/17	Essay workshop: Bring draft to class! Acheson, Chapters 9 & 10: focus on Ch. 9!	Fall Essay #1 full draft for workshop *Fri. 10/19 Fall Essay #1 Final Draft due! (submit to DT 1812 & cuLearn)
10/22-24	<b>FALL READING BREAK no classes or office hours</b>	<b>no classes or office hours</b>
Tu 10/29	Grammar Workshop (reading to be assigned depending on class writing issues)	
Th 10/31	<b>Letters &amp; Legacies: The Harlem Renaissance to Now</b> Alain Locke, <a href="#">"The New Negro"</a> Context: Selections from documentary <i>Without Fear or Shame</i> (screened in class)	Grammar quiz or assignment
Tu 11/5	Langston Hughes, <a href="#">"The Negro Artist and the Racial Mountain"</a> Hughes, <a href="#">"The Negro Speaks of Rivers"</a> , “Negro,” <a href="#">"I, Too"</a> from <a href="#">The Collected Poems of Langston Hughes</a> (23, 24, 46)	
Th 11/7	Hughes, <a href="#">"The Weary Blues"</a> , <a href="#">"Jazzonia"</a>	* <b>Fri 11/8</b> Fall Essay #2 Final Draft due! (submit to DT 1812 & cuLearn) * Fri 11/8: last day to submit accommodation requests to the Paul Menton Centre for December exams
Tu 11/12	Nella Larsen, <i>Passing</i> , Part I: Encounter	
Th 11/14	Larsen, <i>Passing</i> , Part II: Re-Encounter	Fall Informal Reflection #1
Tu 11/19	Larsen, <i>Passing</i> , finish the novel	
Th 11/21	James Baldwin, <a href="#">"My Dungeon Shook: Letter to My Nephew on the One Hundredth Anniversary of the Emancipation"</a> [“Context” next page]	

	Context (suggestion to listen to on your own): <a href="#">Seeing White</a> (Parts 1, 2, 3) (podcast: Scene on Radio, Episodes 31-33)	
Tu 11/26	Ta-Nehisi Coates, <i>Between the World and Me</i> Langston Hughes, <a href="#">"Who but the Lord?"</a>	
Th 11/28	Coates, <i>Between the World and Me</i> , concluded Context: reviews of <i>Between the World and Me</i> (TBA)	
Tu 12/3	David Chariandy, <i>I've been meaning to tell you</i>	Fall Informal Reflection #2
Th 12/5	Chariandy, <i>I've been meaning to tell you</i> , concluded	
12/9-21	December Exam Period	

### FYSM 1004D Winter 2020 Reading and Assignment Schedule

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

\* additional chapters from *Writing Essays About Literature*, *They Say, I Say*, and *The Broadview Pocket Guide to Writing* may be assigned over the term in relation to assignments and workshops

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

Date	Topics and Readings	Assignments Due & Other Important Dates
Tu 1/7	<b>Writing &amp; Remembering Historical Trauma: Representing the Great War</b> Rupert Brooke, "1914": Sonnet Sequence: "I. Peace," "II. Safety," "III. The Dead," "IV. The Dead," "V. The Soldier," in <a href="#">The Collected Poems of Rupert Brooke</a> [65-69]	
Th 1/9	Brooke, continued Context Lecture: The Great War, 1914-1918 Wilfred Owen, "1914" [ARES]	
Tu 1/14	Wilfred Owen, "Preface" (3), "Anthem for Doomed Youth," (12) "Dulce et Decorum Est" (15) in <a href="#">Poems</a> .	
Th 1/16	Owen, "Strange Meeting" (4), "Disabled" (28), "Mental Cases" (9), "S.I.W." (21) "Greater Love" (6), in <a href="#">Poems</a> ; see also informational notes on cuLearn.	Poetry Annotation & Reflection
Tu 1/21	Pat Barker, <i>Regeneration</i> , Part I Context: Lecture & documentary: Shell Shock & the Great War	
Th 1/23	Barker, <i>Regeneration</i> , Part II Siegfried Sassoon, selected poetry from <a href="#">The War Poems</a>	Informal Reflection #1
Tu 1/28	Barker, <i>Regeneration</i> , Part III & IV	
Th 1/30	Barker, <i>Regeneration</i> , concluded	
Tu 2/4	<b>"An ordinary mind on an ordinary day": Modern Fiction and the Narration of Consciousness</b> Virginia Woolf, selections from "Modern Fiction" Appendix B.4 in <i>Mrs Dalloway</i> and full essay "Mr Bennett and Mrs Brown" (cuLearn)	
Th 2/6	Woolf, <i>Mrs Dalloway</i> to 85 (break on page) <i>They Say, I Say</i> , Introduction & Ch 1-3	Informal Reflection #2
Tu 2/11	Woolf, <i>Mrs Dalloway</i> , to 168 (break on page) <i>They Say, I Say</i> , Ch 4-7	
Th 2/13	Woolf, <i>Mrs Dalloway</i> , finish the novel	Secondary Sources Assignment
2/18 & 20	<b>WINTER READING BREAK: no classes or office hours</b>	<b>no classes or office hours</b>
Tu 2/25	Library Information Session: Accessing Secondary Sources: meet in Rm 252, MacOdrum Library! <i>Writing Essays About Literature</i> , Chapter 4 & 5	
Th 2/27	Essay proposal workshop <i>Writing Essays About Literature</i> , review especially Ch 6-8	200-word Research Essay Proposal due for workshop (texts, topics, research questions; bring notes to class)

Tu 3/3	<b>Stage, Page, and Beyond: Representing Indigenous Experience</b> CUAG Visit: Meet at Carleton Art Gallery, St Patrick's Building **Required Context: complete Indigenous Learning Bundle, "The First Peoples: A Brief Overview" before CUAG visit	
Th 3/5	Tomson Highway, <i>The Rez Sisters</i> Context: Tomson Highway, " <a href="#">Why Cree is the Sexiest of All Languages</a> "	
Tu 3/10	Highway, <i>The Rez Sisters</i>	Informal Reflection #3
Th 3/12	Highway, <i>The Rez Sisters</i>	* 3/13: last day to submit accommodation requests to the Paul Menton Centre for April exams
Tu 3/17	Visit from Academic Advising	
Th 3/19	Essay Draft workshop: essay draft due in class!!	Research Essay Draft-in-progress to class
Tu 3/24	class cancelled: individual conferences & essay consultations	Research Essay Draft to conference appointment
Th 3/26	Writing Workshop: peer review: essay draft due in class!	<b>* Fri 3/29 Research Essay Final Draft</b> (submit to DT 1812 & cuLearn)
Tu 3/31	Alicia Elliott, selections from <i>A Mind Spread Out on the Ground</i>	
Th 4/2	Alicia Elliott, concluded Selections from Gwen Benaway	Informal Reflection #4
Tu 4/7	Gwen Benaway, concluded	* 4/7: Last day of Winter term & for academic withdraw from Fall/Winter and Winter term courses
4/13-25	April Exam Period	