

**Carleton University  
Fall 2017  
Department of English**

**ENGL 5804G: Studies in Canadian Literature  
Citizenship and Cultural Forms in Twentieth-Century Canada**

**day / time tba**

**Location: *Please confirm location on Carleton Central***

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What is the relation of cultural forms to citizenship in Canada, where a settler state, immigration, and the colonization of Indigenous peoples produce conceptions of citizenship that are under constant negotiation, despite liberal mythmaking (such as Adrienne Clarkson's) regarding Canada's citizenship consensus? Have cultural texts been more than passive reflectors of the praxis and philosophy of citizenship in Canada? What role, if any, have such texts played in what Janine Brodie calls Canada's shift from the "social citizen" to the "entrepreneurial citizen," in the "diasporic citizenship" theorized by Lily Cho, or in what James Sákéj Youngblood Henderson identifies as the *sui generis* citizenship of Indigenous peoples? In what meaningful sense do fiction, poetry, and other cultural forms encourage what Len Findlay, Smaro Kamboureli, and others have theorized as critical citizenship—an engaged stance that actively works to interrogate liberal-nationalist conceptions of identity by revealing the relations of power that make them hegemonic? Are cultural forms actually implicated in the making of citizenship, state-promoted or otherwise, and, if yes, are they merely relevant to concepts of civic identity, or are they also important to participation in political space?

Although we will be considering representations of citizenship and the ethics of reading in our analyses, this course will also urge students to engage materialist, historical, and sociological methods as a means of analyzing how cultural texts have been instrumentalized in state and community forms of citizenship education.

In addition to novels by Ralph Connor (*The Foreigner: A Tale of Saskatchewan*, 1909) and Joy Kogowa (*Obasan*, 1981) and a short story by Thomas King, we will consider citizenship education handbooks, radio scripts from the CBC show Citizens' Forum, postwar documentaries produced by the National Film Board, and plays from the alternative theatre movement of the 1970s. To complement these primary cultural texts, we will be reading essays drawn from the global field of citizenship studies (Janine Brodie, Bryan S. Turner); from contemporary theorizations of biopolitical citizenship (Giorgio Agamben); from postcolonial critiques of Canadian citizenship and its histories

(Diana Brydon, Lily Cho, Len Findlay, and Veronica Strong-Boag); and essays that deal with particular issues engaged in the course (e.g., Zoe Druick on governmentality and citizenship in documentary film; Leonard Kuffert on citizenship and postwar reconstruction; James Sákéj Youngblood Henderson and Daniel Coleman on the relation of Indigenous treaty rights to citizenship; Michael McKinnie on citizenship participation programs in the 1970s; Roy Miki on citizenship and the redress movement; and Pierre Walter on the influence of imperialism and the social gospel movement on Canada's first citizenship manual.)