

	<p>School of Arts & Science ENGLISH DEPARTMENT</p> <p>ENGL 270-01 Canadian Literature Spring 2009</p>
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The Approved Course Description is available on the web @ camosun.bc.ca

⚡ Please note: this outline will be electronically stored for five (5) years only.
It is strongly recommended students keep this outline for your records.

1. Instructor Information

(a)	Instructor:	Dr. Candace Fertile
(b)	Office Hours:	M W 4:30-5:30 TTH 2:30-3:30 or by appointment
(c)	Location:	Paul 337
(d)	Phone:	370-3354 (24 hour voicemail)
(e)	Email:	fertile@camosun.bc.ca (best way to contact me)

2. Intended Learning Outcomes

When reading Canadian literature, the student will be encouraged to make connections, evaluate works based on established critical criteria, and recognize both the general characteristics of Canadian literature as well as those of individual authors. Upon completion of this course the student will be able to

1. Analyze Canadian literature from the nineteenth century to the present, with emphasis on post 1950 works and the rich diversity of authors and works.
2. Evaluate a variety of genres, which may include poetry, short fiction, novels, drama, and essays, according to critical precepts appropriate to the specific genre.
3. Compare works such as those from E.J. Pratt, Earle Birney, Dorothy Livesey, P.K. Page, Al Purdy, Margaret Laurence, Margaret Atwood, Alice Munro, Timothy Findley, and Rohinton Mistry while applying concepts that demonstrate the development of Canadian literature. Note that individual instructors may put a slight change of focus in this course by choosing one author over another, but the general tenor of the course will remain the same.

When discussing Canadian literature, the student will be encouraged to develop their own interpretations of the works using a variety of critical methods and resources.

Upon completion of this course the student will be able to

1. Identify the socio-historical context of the works and relate the works to others as part of a literary continuum.
2. Identify and account for recurring themes in Canadian Literature.
3. Compare and contrast various works, authors, and styles within the context of the overall development of Canadian literature.
4. Distinguish between the subjective and objective aspects of works in order to formulate informed judgements about the works being discussed.
5. Identify the influence of dominant critical theories or movements in the contexts of the literature studied.

When writing about the literature, the student will be expected to demonstrate their understanding of the above issues and to explain, support, and illustrate their interpretations of literature in essays and a final examination. Upon completion of this course the student will be able to:

1. Support their work with relevant textual evidence.
2. Document sources using current MLA conventions.

3. Required Materials

15 Canadian Poets X 3 edited by Gary Geddes, Oxford UP, 2001

The Stone Diaries by Carol Shields

The Englishman's Boy by Guy Vanderhaeghe

The Penguin Book of Short Stories, edited by Jane Urquhart, Penguin, 2007

4. Course Content and Schedule

Schedule (subject to change):

May 5-14 Poetry (in *15 Canadian Poets X 3*; numbers refer to page poem begins)

“Seagulls” Pratt 6

“The Three Emilys” Livesay 21

“Bartok and the Geranium” Livesay 22

“In the Yukon” Gustafson 29

“Portrait of the Poet as Landscape” Klein 45

“Anglosaxon Street” Birney 52

“David” Birney 54

“Bushed” Birney 60

“The Bear on the Delhi Road” Birney 64

“The Country North of Bellville” Purdy 68

“The Cariboo Horses” Purdy 70

“Lament for the Dorsets” 73

“Laurentian Shield” Scott 96

“Whatever Else Poetry Is Freedom” Layton 109

“The Stenographers” Page 117

“Planet Earth” Page 127

“The Six-Quart Basket” Souster 135

“To Friends Who Have Also Considered Suicide” Webb 142

“God Is Alive” Cohen 159

“Britain Street” Nowlan 180

“Ypres: 1915” Nowlan 182

“The Animals in That Country” Atwood 286

“Progressive Insanities of a Pioneer” Atwood 288

“The Carpenter” Lane 306

“Elephants” Lane 303

“Touch Home” Lowther 351

“Two Babies in Two Years” Lowther 352

“Inventing the Hawk” Crozier 449

“A Kind of Love” Crozier 456

“Post-Modern Literature” Mouré 494

“Animals” Thesen 509

“Pumpkins” Lilburn 544

“Body Politics” Halfe 603

May 19-28 The Short Story (in *The Penguin Book of Canadian Short Stories*)

“The Painted Door” by Sinclair Ross (561)

“Horses of the Night” by Margaret Laurence (576)

“Meneseteung” by Alice Munro (591)

“Voice Lost in Snow” by Mavis Gallant (676)

“Gussy and the Boss” by Sam Selvon (46)

“The Baby in the Airmail Box” by Thomas King (521)

“The Man Doll” by Susan Swan (536)

“The Glass Sphere” by Sean Virgo (454)

- “This All Happened” by Michael Winter (169)
 “Dead Girls” by Nancy Lee (283)
 “Jesus Chris, Murdeena” by Lynn Coady (344)
 “An Easy Life” by Bronwen Wallace (426)
 “The Art of Cooking and Serving” by Margaret Atwood (434)

June 2 in-class essay on the short story (open book)

June 4-9 *The Stone Diaries*

June 11-16 *The Englishman’s Boy*

June 18 Review and essay on novel due

5. Basis of Student Assessment (Weighting)

- 20% poetry essay (minimum 1500 words; due May 19)
 20% short story essay (in-class June 2; minimum 900 words, open book)
 20% novel essay (minimum 1500 words; due June 18)
 05% reading quiz on *The Stone Diaries* (June 4)
 05% reading quiz on *The Englishman’s Boy* (June 11)
 30% final examination (during examination period June 22-24; NOTE—do not make travel plans until after the final exam schedule has been posted)

6. Grading System Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at camosun.ca for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 rd course attempt or at the point of course completion.)
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at camosun.ca.

STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

8. Further Information

- a. Students are expected to read the material, attend class, and participate in discussions. Essays must be handed in on time (at the beginning of the class on the due date).
- b. Students must follow the MLA system for in-text citations. Plagiarism will not be tolerated. Any ideas or words borrowed from someone else must be attributed. Ask if in doubt.
- c. Students must keep a folder of all rough work (no matter how messy) used in the preparation of the essays. If asked, a student must produce this folder or the essay will be given a grade of zero. Keep a copy of your work. Keep your marked essays.
- d. The class will be a mixture of lecture, discussion, small group discussion and presentations, and occasional in-class writing.
- e. The final exam covers the whole course.
- f. Improvement will be taken into consideration when I calculate the final grade.

NOTE: Late work is not accepted; therefore, late work results in a zero for the assignment. Only under extraordinary circumstances will I accept late work. You should assume that all work must be handed in on time—and that means at the beginning of the class on the due date.

Expectations:

It is crucial that students read all the assigned material, complete all writing projects, and attend all classes. Please note that it is difficult to pass this course without completing all the assigned written work, and work must be handed in on time (at the beginning of the class on the due date) unless prior arrangements have been made. Extensions will be granted only at the discretion of the instructor. All work submitted must be that of the student; the use of any words or ideas from another writer or speaker must be properly documented, using the MLA style guide and following the procedure for in-text citations with a works cited page at the end of the essay. Failure to document sources properly is plagiarism, a serious offence that will be dealt with accordingly. I award plagiarized papers a grade of zero, and I give the offender a failing grade for the course. I also send a memo documenting the plagiarism to the Dean of Arts and Science. If you have any questions about this matter, do not hesitate to ask me. All written work must be submitted in proper manuscript format following MLA format. Keep a copy of your work. Keep all graded work until the course is over. And keep a folder of all drafts and notes used in the creation of each paper. If asked to produce this folder you must do so, or the paper will be given a zero.

IMPORTANT: You will get out of this class what you put into it; therefore, the more prepared you are, the more you will learn. I suggest that you read the assigned material at least once before coming to class, and you should read with a pencil and notebook handy. Make comments or write down questions as you go along. Look up unfamiliar words or words that do not make sense to you in the context. Class discussions are to be conducted in a supportive manner with attention given to the speaker. Enthusiastic participation in discussion is desirable—and we will try to give everyone a chance to voice opinions.

Order of Importance of Issues

1. Content—your essay must have a thesis (something that can be argued), and you must develop the thesis.
2. The argument must be organized.
3. Coherence and unity—sentences must be logically arranged in paragraphs, and paragraphs must be logically arranged in the whole essay. Provide transitions between sentences and paragraphs (put the transitions at the beginning of the new paragraph). Everything in the essay must relate to the thesis, and everything in a particular paragraph must relate to the paragraph's topic.
4. Sentence structure—write complete sentences. Avoid fragments, comma splices, and run-on sentences.
5. General grammar issues—subjects and verbs must agree, pronouns and antecedents must agree, modifiers should be close to what is modified, parallel structure needs attention, and so on.
6. Spelling, punctuation, and mechanics—try to write an error-free essay.
7. Diction—try to use college-level language, no slang, no extremely informal language. I don't mind if you use contractions. Try to select words on the basis of meaning and other effects. (In quotations, if slang or invective is used, you must present the language as written in the original.)

Grades and Their Meaning

- A range—superior level of achievement—a paper worth consulting
 good insight into material with detailed, significant discussion
 effective organisation for paper's purpose
 fluent, error-free expression
- B range—high level of achievement—a paper worth keeping
 competent treatment of material with full but not as detailed a discussion as A
 organisation contributes to sense but lacks effectiveness of an A paper
 free of common errors
- C+ a little above satisfactory—a paper worth doing
 sound content, somewhat mechanical organisation
 may have one or two serious errors in expression
- C satisfactory
 acceptable but commonplace content adequately supported
 coherent but mechanical organisation
 sometimes confusing expression because of errors
- D minimum level to achieve credit—a paper worth rewriting
 limited content with weak support
 organisation may be confusing
 numerous errors in expression that hinder communication
- F unsatisfactory—a failing paper--inadequate or inaccurate content with limited
 or no support; numerous errors that prevent communication

First Essay Topics

Due: June 2 at the beginning of class

Length: minimum 1500 words

1. Compare “The Bear on the Delhi Road” (64) and “The Animals in that Country” (286).
2. Compare “Bartok and the Geranium” (22), “The Stenographers” (117) and “Two Babies” (352).
3. Compare “Britain Street” (180) and “Sandra Lee Scheuer” (378).
4. Compare “Warren Pryor” (177) and “Death of a Young Son by Drowning” (291).
5. Compare “Picasso, Sketching” (22) and “Meditation on Tom Thomson” (426).
6. Select three similar poems (in content and/or format/technique) by one poet (from the text), and explain these similarities. (For example, similar content could be war, love, motherhood, nature; similar format/technique could be stanzas, symbols, allusions—these are merely suggestions.) If you choose this topic, please clear your choices with me by May 26.
7. Write an analysis of one of the following poems: “An Audience with the Dalai Lama or, The Old-Fashioned Pas De Deux” (518), “Maintenance” (484), “The Woman in This Poem” (530), “The Geology of Norway” (557), or “The Beauty of the Weapons” (390). In an analysis you explain both the meaning(s) of the poem and techniques by which the poem is developed. You will need to be selective as you cannot say everything about a poem in an essay.
8. You may devise your own topic, but it must be submitted for approval by May 26. Do not hand in an essay on an unapproved topic.

Poetry Explication

The following is a list of questions you may wish to ask when you are reading a poem. These questions may be helpful when you are discussing poetry, and they will definitely help when you are preparing to analyze a poem.

1. Who is the speaker? (e.g. male, female, old, young, dead, alive)
2. What kind of person is the speaker? (e.g. kind, intelligent, proud)
3. Does knowledge of the speaker help with the poem's meaning?
4. To whom is the speaker speaking? Why?
5. What is the setting (time and place)?
6. What is the tone (happy, sad, serious, etc.)?
7. How is the tone achieved?
8. What is the outline of the poem, its general structure and development?
9. If the poem is a narrative one, what are the events?
10. Can you paraphrase (put into your own words) the poem?
11. What is the theme of the poem? (Note: theme is not the same as subject.)
12. Is there more than one theme?
13. What kind of diction (word choice) does the poem have?
14. Are there any words that are particularly well chosen? Why?
15. What is the imagery (animal, garden, scientific, etc.) of the poem? What kinds of images are used?
16. Can you identify and explain the following:
 - a) metaphors (comparison saying one thing is another)
 - b) similes (comparison using the words like, as or than)
 - c) personification (given human qualities to animals or inanimate objects)
 - d) metonymy (figure of speech that substitutes one idea or object for a related one—crown for king)
 - e) synecdoche (figure of speech in which a part stands for the whole—hands for workers)
 - f) paradox (self-contradictory statement)
 - g) overstatement (hyperbole)
 - h) understatement
 - i) irony
 - j) symbols
 - k) allusions
17. Is the poem an allegory?
18. Does the poem use sound repetition? (alliteration, assonance, consonance)
19. Does the poem have onomatopoeia?
20. Does the poem rhyme? (if so, what kind of rhyme is used: masculine, feminine, dactylic, end, internal, near, eye or sight rhyme)
21. Is the sound of the poem adapted to the sense?
22. What is the form or pattern of the poem?
23. Does the poem relate to a literary convention, a school of thought, or a period?
24. What's the significance of the title?

Please note—these questions cannot be applied to all poems, but they will give you a starting ground for discussion.

Some Comments on Literature:

“Poetry is at bottom a criticism of life.” (Matthew Arnold)

“Poets are the unacknowledged legislators of the world.” (Shelley)

“The great instrument of moral good is the imagination; and poetry administers to the effect by acting on the cause.” (Shelley)

“When power leads man toward ignorance, poetry reminds him of his limitations. When power narrows the areas of man’s concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses. For art establishes the basic human truths which must serve as the touchstone of our judgement.” (John F. Kennedy)

“All poets are mad.” (Robert Burton)

“Oh! It is only a novel! . . . only Cecilia, or Camilla, or Belinda’: or, in short, only some work in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour are conveyed to the world in the best chosen language.” (Jane Austen)

“No book has yet been written in praise of a woman who let her husband and children starve or suffer while she invented even the most useful things, or wrote books, or expressed herself in art, or evolved philosophic systems.” (Anna Garlin Spencer)

“This is an important book, the critic assumes, because it deals with war. This is an insignificant book because it deals with feelings of women in a drawing-room.” (Virginia Woolf)

“I don’t think one can accurately measure the historical effectiveness of a poem; but one does know, of course, that books influence individuals; and individuals, although they are part of large economic and social processes, influence history.” (Denise Levertov)

“A word after a word after a word is power.” (Margaret Atwood)

“The answers you get from literature depend on the questions you pose.” (Margaret Atwood)

“The beginning of Canadian cultural nationalism was not ‘Am I really that oppressed?’ but ‘Am I really that boring?’” (Margaret Atwood)

“Writing is one of the few professions in which you can psychoanalyse yourself, get rid of hostilities and frustrations in public, and get paid for it.” (Margaret Laurence)