ENG 2400 D: INTRODUCTION TO CANADIAN LITERATURE
Fall 2011 – Winter 2012

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COURSE DESCRIPTION:

This course offers an introduction to the most interesting and significant works of Canadian literature from the eighteenth century to the present day. The themes that we will address in this course, all key players in critical debates on Canadian literature, include: exploration, colonization and settlement; First Nations literatures; English-French relations; issues of race, class and gender; literature and the telling of history; modernity and postmodernity in Canadian literature; Canadian literary regionalism; and immigration and multiculturalism. This course will situate these literary materials in the context of art, music, film, social policy, and historical and contemporary events in Canadian culture.

REQUIRED TEXTS: available at Benjamin Books, 122 Osgoode St.

Fall Semester
Cynthia Sugars and Laura Moss, eds., Canadian Literature in English: Texts and Contexts Volume 1 & Volume 2
James De Mille, A Strange Manuscript Found in a Copper Cylinder
Ann Marie Fleming, The Magical Life of Long Tack Sam

Winter Semester
Laura Moss and Cynthia Sugars, eds., Canadian Literature in English: Texts and Contexts Volume 2
Hugh MacLennan, Barometer Rising
Michael Ondaatje, The Collected Works of Billy the Kid
Thomas King, Green Grass, Running Water
Dionne Brand, What We All Long For
EVALUATION:

Fall
Short Paper: **Due Oct. 18**th 15%
Mid-term Test (in exam period) 20%
Participation 5%

Winter: (Dates TBA)
Mid-term test 10%
Final Essay 20%
Final Exam 25%
Participation 5%

FALL SCHEDULE:

**September**

9  Welcome and introduction to the course; Karen Solie, “East Window, Victoria”

13  Brian Maracle, “The First Words;” Thomas King, “A Coyote Columbus Story”

16  Samuel Hearne, *A Journey from Prince of Wales’s Fort in Hudson’s Bay to the Northern Ocean*; David Thompson, from *Narrative of His Explorations in Western America*

20  John Franklin, from *Narrative of a Journey to the Shores of a Polar Sea; Inuit Testimony of the 1845 Franklin Expedition*

23  *A Strange Manuscript Found in a Copper Cylinder*

27  *A Strange Manuscript Found in a Copper Cylinder*

30  *A Strange Manuscript Found in a Copper Cylinder*

**October**

4  **Essay Questions assigned, class discussion devoted to essay writing**

7  Oliver Goldsmith, *The Rising Village*

11  Anna Brownell Jameson, from *Winter Studies and Summer Rambles in Canada*; Susanna Moodie, from *Roughing It in the Bush*
Boston King, from *Memoirs of the Life of Boston King*; Mary Ann Shadd, from *A Plea for Emigration*


Duncan Campbell Scott, “The Onondaga Madonna,” “Night Hymns on Lake Nipigon,” “Indian Place Names,” “The Last of the Indian Treaties”

**STUDY WEEK**

**November**

1  E. Pauline Johnson, “A Cry from an Indian Wife,” “His Majesty, the West Wind,” “The Cattle Thief,” “As It Was in the Beginning”


18 The Chinese immigration Act; Edith Maude Eaton (Sui Sin Far), “A Plea for the Chinaman”; Ann Marie Fleming, *The Magical Life of Long Tack Sam*

22 Ann Marie Fleming, *The Magical Life of Long Tack Sam*

25 **Beginning volume 2 of anthology** F.R. Scott, “The Canadian Authors Meet,” “Trans Canada,” “All the Spikes But the Last”; A.J.M. Smith, “The Lonely Land” (2 versions); “To Hold in a Poem”

29 Sinclair Ross, “The Painted Door”

**December**

2  Dorothy Livesay, (all selections in anthology)

6  **Mid-term exam review**
WINTER TERM 2012 SCHEDULE (DRAFT)

January

10  A.M. Klein, “Portrait of the Poet as Landscape;” Irving Layton, “The Birth of Tragedy,” “From Colony to Nation,” “Whom I Write For”

13  Hugh MacLennan, Barometer Rising

17  Hugh MacLennan, Barometer Rising

20  Hugh MacLennan, Barometer Rising


27  from The Massey Report; Northrop Frye, from “Conclusion to a Literary History of Canada”; George Grant, “Lament for a Nation”; Dennis Lee, from Civil Elegies, “Cadence, Country, Silence”


February

3   Robert Kroetsch (all selections in anthology)

7   Rudy Wiebe, “Where is the Voice Coming From?”; Daphne Marlatt, from Steveston

10  Mid-term test

14  Michael Ondaatje, The Collected Works of Billy the Kid

17  Michael Ondaatje, The Collected Works of Billy the Kid

闰 Study Week 闰

28  Thomas King, Green Grass, Running Water

March

2   Thomas King, Green Grass, Running Water
6    Thomas King, *Green Grass, Running Water*

9    Margaret Atwood, excerpts from *The Journals of Susanna Moodie*, “The Age of Lead”

13   Leonard Cohen (all selections in anthology)


23   Dionne Brand, *What We All Long For*

27   Dionne Brand, *What We All Long For*

30   Dionne Brand, *What We All Long For*

**April**

3    Don McKay (all selections in anthology); Rita Wong (all selections in anthology)

6    Good Friday (no class)

10   **Final Essay Due** bpNicol (all selections in anthology); Christian Bök, from *Eunoia*
CLASS PARTICIPATION:
Students are expected to attend all classes except on the rare occasion when illness or other such extenuating circumstances prevent them from doing so. The participation grade will be derived from a combination of: attendance, meaningful and regular participation in class discussion, the completion of small homework tasks from time to time, and the demonstration of overall respect for the course and its members. The highest participation grades will go to those who maintain good classroom citizenship in each of these areas.

SUBMISSION OF ASSIGNMENTS AND LATE ESSAYS:
Assignments must be submitted to me in person in class. Students must retain a paper copy of their submitted assignments. Electronic submissions will not be accepted under any circumstances. Late essays will receive a penalty of 2% per day, 10 % per week. Consideration will be given to students who submit, along with their late assignments, a medical certificate. All such certificates should indicate the precise dates the student was ill. If you wish to submit an assignment outside of class time (early or late) you must make an appointment with me to do so. Work more than 2 weeks late will receive a mark of zero.

COMMUNICATION:
Do not hesitate to contact me if you have questions about your work, including preparation of an assignment, questions about the texts, lectures, Canadian literature and criticism in general, questions about class policies, or questions about the English program. You can visit me in my office hours, but if you are not available during these times please feel free to schedule an appointment with me. For quick questions and clarifications I am usually available before and after class. I will respond to emails usually within 24 hours.

ACADEMIC DISHONESTY:
Anyone found guilty of academic fraud is subject to severe sanctions, including a mark of F or zero for the assignment or course in question, the loss of credits for the year in question, suspension or expulsion from the Faculty, or even revocation of your degree.

It is your responsibility as a student to be familiar with and understand the University’s policy on academic fraud. The regulations apply whether the plagiarism was intentional or not. Forms of academic fraud include improper, missing or made-up bibliographical information, passing off others’ work as one’s own, turning in the same assignment for more than one class, and collaborative efforts when individual work is requested. Please feel free to consult me at any time if you have questions about plagiarism, documentation, and/or anything that might fall under the category of academic dishonesty. Further information is available from the Faculty of Arts website at: http://www.arts.uottawa.ca/eng/students/fraud.html