

C A P I L A N O U N I V E R S I T Y C O U R S E O U T L I N E S		
<b>TERM:</b> FALL 2015	<b>COURSE NO:</b> ENGL 305	
<b>INSTRUCTOR:</b>	<b>COURSE NAME:</b> Studies in Canadian Literature	
<b>OFFICE:</b> LOCAL: <b>E-MAIL:</b>	<b>SECTION NO(S):</b>	<b>CREDITS:</b> 3
<b>OFFICE HOURS:</b> TBA		

## COURSE FORMAT

Three hours of class time, plus an additional hour delivered through on-line or other activities for a 15 week semester, which includes two weeks for final exams.

## COURSE PREREQUISITES

45 credits of 100-level or higher coursework including 3 credits of 200-level ENGL

## COURSE DESCRIPTION

The study of selected works of Canadian literature. See the Department of English website for the focus of the course in a specific term.

This section of English 305 looks at the work of Canadian writers who write the “undone narrative” and examines these texts with reference to contemporary Canadian literary identity and creative explorations of place and national identity. Students will use essays from James Wood’s book *How Fiction Works* and other critical essays to explore how these stories and books “unwork” fiction. In addition the work of fiction writers and poets whose writing either crosses over to other genres, intersects with the visual arts, “adapts” or “translates” language or breaks new ground using technology will be read.

## COURSE LEARNING OUTCOMES

Upon successful completion of this course, students will be able to confidently discuss and write coherent essays on Canadian fiction, digital culture and the changing form of story. Students will also gain the skills needed to critically engage with intellectual materials and to express this engagement verbally. Finally students will gain the skills necessary to complete and deliver a conference level group presentation.

## COURSE WEBSITE

This course requires access to a computer, particularly as we explore the changes in the “technology” of telling stories. Students will be expected to access the Moodle site for this course and keep up with the course materials that are linked there.

## REQUIRED TEXTS

- Basu, Arjun *Twisters* (various) online at <http://twitter.com/arjunbasu>
- Lai, Larissa. *Salt Fish Girl*. Markham: Thomas Allen, 2002. Print.
- Marlatt, Daphne. *Ana Historic*. Toronto: House of Anansi, 1997. Print.
- Ondaatje, Michael *The Collected Works of Billy the Kid*. Toronto: Knopf, 2008. Print.
- Tamaki, Mariko and Jillian Tamaki *Skim*. Toronto: Groundwood, 2010. Print.
- Turner, Michael *8X10*. Toronto: Doubleday, 2009. Print.

Course pack of poems and essays

**COURSE CONTENT****Week 1**

**Lecture:** Introduction to the course and course outline.

Canadian Literature – an introduction. This first lecture will present an historical perspective on Canadian Literature and contextualize some of the writers we will be working with.

**Seminar:** General introduction by students and open discussion on the course outline and introductory lecture

**Week 2**

Sign up sheet for group presentations handed out

**Readings:** Marlatt, Daphne *Ana Historic*

Coursepack: Diana Brydon, “Canada and Postcolonialism: Questions, Inventories, and Futures.”

**Lecture:** Place and culture in Canada’s settler societies

**Seminar:** Group discussion: The question of nation

**Week 3**

1<sup>st</sup> reading response due (*Ana Historic*)

**Readings:** Marlatt, Daphne *Ana Historic*

Coursepack: Wood, Jame. “Narrating” and Bhabha, Homi K. “Dissemintaiton: Time, Narrative and the Margins of the Modern Nation”

**Lecture:** Time and narrative

**Seminar:** Group discussion: Narration and Voice

**Week 4**

**Readings:** Ondaatje, Michael. *The Collected Works of Billy the Kid*

Coursepack: materials on form TBA

**Lecture:** An interrogation of form

**Seminar:** Students will work in groups as part of a “form” workshop, both critical and creative work will be generated as part of this group work.

**Week 5**

Creative Assignment due

**Readings:** Lai, Larissa *Salt Fish Girl*

Coursepack: Goto, Hiromi. “Alien Texts, Alien Seductions: The Context of Colour Full Writing.”

**Lecture:** Aliens, Monsters

**Seminar:** Group discussion: monstrosity and myth

**Week 6**

Week 7 presenters – handouts due

**Readings:** Lai, Larissa *Salt Fish Girl*

Coursepack: Lai, Larissa. “Corrupted Lineage: Narrative in the Gaps of History.”

**Lecture and discussion:** *Salt Fish Girl* – history and characterization

**Seminar:** Reading by local writer (e.g. Larissa Lai)

**Week 7**

Week 8 presenters – handouts due

**Readings:** Handouts by week 7 presenters. Please ensure you have read all of the handouts and come prepared with questions and discussion points. If you are presenting you are still responsible for reading the other groups’ handouts.

**Lecture:** No lecture due to group presentation

**Seminar:** Group Presentations and discussion

**Week 8**

**Readings:** Handouts by week 8 presenters. Please ensure you have read all of the handouts and come prepared with questions and discussion points. If you are presenting you are still responsible for reading the other groups’ handouts.

**Lecture:** No lecture due to group presentations

**Seminar:** Group Presentations and discussion

**Week 9**

**Readings:** Turner, Michael *8 x 10*

**Lecture:** What happens when the characters have no names, no location, no time

**Seminar:** Students will work in groups. Each group will choose one “story” from *8 x 10* and answer a series of critical questions that will then be discussed amongst the whole group.

**Week 10**

One page abstract for final essay due

**Readings:** Turner, Michael *8 x 10*

**Lecture:** Theory and practice

**Seminar:** Open discussion of literary theories we have dealt with thus far in the course.

**Week 11**

**Readings:** Tamaki, Mariko and Jillian Tamaki *Skim*

Coursepack article: TBA

**Lecture:** The Graphic Novel

**Seminar:** Visiting graphic novelist

**Week 12**

*2<sup>nd</sup> reading response due (Skim)*

**Readings:** Please visit the following websites for your reading and class preparation for this week: Basu, Arjun “Twisters” <<http://twitter.com/arjunbasu>>

U B U W E B <<http://www.ubu.com/>>

Glazier, Loss Pequeno “A Digital Portfolio” <<http://epc.buffalo.edu/authors/glazier/e-poetry/>>.

**Lecture:** *Twisting it up*, the future of storytelling and the book as form in Canada - Hypertext , Digital poetics, Twitter/ cell-phone fiction etc.

**Seminar:** This week for the seminar portion of the class we will meet in a computer lab to play with the possibilities of story. We will work with Twitter and write “on the spot” fiction and explore the websites and blogs of Canadian writers that are pushing the limits of technology

**Week 13 Last class**

**Seminar:** This last class will be an open discussion of the ideas we have encountered throughout the course

**Final essays due**

**Weeks 14 & 15**

**EXAM PERIOD**

**COURSE ASSIGNMENTS**

**Creative assignment:** This is an opportunity for students to explore storytelling.

Assignments can include but are not restricted to a work of fiction, poetry, digital poetry, webpages or other project as approved by the instructor.

**Class Participation:** See **Attendance and Participation** as outlined on page 4.

**Reading Responses:** Students are expected to read and actively engage with the ideas of the other students in the class. Two reading responses of 500 words each that respond to the books read for the course will be required.

**Group Project on one of the books studied:** Students, in groups of three to four, will be asked to present for 20 minutes on one of the books read in class. A sign up sheet with the topics listed will be handed out during the class of week two. Students who sign up for the same topic will be in the same group. Group presentations will take place in weeks seven and eight of the course. Students will prepare a two page handout on their presentation the week before they present.

**One page abstract for final essay:** Students will be asked to submit a one page abstract for their final paper in week 10 of the course. The goal of this assignment is to

have students gain practice in writing an abstract for an academic paper as well as serving as an opportunity for the student to prepare in advance, a logical and well thought-out topic.

**Final Essay:** 10-12 page paper on a topic relating to the works we have explored in the course. The final essay will be due the last class of the term

## EVALUATION PROFILE

Creative assignment	15%
Class participation	10%
Reading Responses (x2)	10%
Group presentation plus handout	15% 5%
One page abstract for final essay	15%
Final Essay	<u>30%</u>
	100%

## GRADE PROFILE

A+ = 90 - 100%	B+ = 77 - 79%	C+ = 67 - 69%	D = 50 - 59%
A = 85 - 89	B = 73 - 76	C = 63 - 66	F = 0 - 49
A- = 80 - 84	B- = 70 - 72	C- = 60 - 62	

## OPERATIONAL DETAILS

*Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. Copies of these and other policies are published each term as part of the Registration Guide, and they are always available on the University website.*

Attendance: Each class will offer students the opportunity to discuss and question the topics presented. Following this format, ten percent of the final grade will be based on both the frequency and quality of the student's comments, questions and observations, with the emphasis on quality. The quality is determined by, among other things, the relevance, insight and clarity of remarks. Attendance is therefore an essential part of this course.

Late Assignments: Late assignments will be given a grade without penalty but no commentary will be offered. All assignments must be submitted before the last class. Late assignments with legitimate circumstances will only be accepted when accompanied by a doctor's note and providing the student has made arrangements with the instructor at least one week prior to the due date. If a student is absent for an in-class assignment, a make-up assignment will be permitted providing the student has a note from his or her doctor and has made prior arrangements with the instructor.

Missed Exams: Make-up tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crisis. Students should be prepared to provide proof of inability to write the test on the scheduled date (e.g. letter from doctor).

English Usage: It is the responsibility of students to proof-read all written work for any grammatical, spelling and stylistic errors. Marks will be deducted for incorrect grammar and spelling in written assignments.

Incomplete Grades: Given at the discretion of the instructor. Generally given only in medical emergencies or severe personal crises.

Electronic Devices: No personal electronic devices (cell phones, pagers, calculators, electronic dictionaries, etc...) may be used during an examination without prior approval from the instructor. During an exam, turn off all cell phones and pagers and remove them from the desk.

Emergencies: Students are expected to familiarise themselves with the emergency procedures posted on the wall of the classroom.