English 107: Issues in Canadian Literature
Mondays and Wednesdays 10-11:20 a.m. in DWE 3519

Welcome to Issues in Canadian Literature. I am your host, Dr. Shelley Hulan. My:

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office hours: Monday and Wednesday 12:40 p.m.–1:40 p.m.
Tuesday 2:30 p.m.–4:00 p.m.

Course definition: As the entry for English 107 in the University calendar tells you, “Canada’s literature in English is marked not only by its variety of forms, but also by certain ongoing concerns: language, region, politics, genre. This course introduces a range of writing that illuminates some of these issues and the reading strategies they invite.” In this class, the course is organized around the following six main issues: Nature, Emigration and Immigration, the Nation and Nationalism, Humour, Gender, and Memory. We will explore these issues through a combination of in-class discussion, group discussion, and lectures. As we look at these issues, we will also look at different genres and moods that are found in Canadian writing. These genres and moods are listed as “sub-topics” in the schedule of readings for the term.

Course texts:

Gerson, Carole, and Gwendolyn Davies, eds. Canadian Poetry From the Beginnings Through the First World War (McClelland & Stewart)

Haliburton, Thomas Chandler. The Clockmaker; or, the Sayings and Doings of Sam Slick of Slickville (McClelland & Stewart)

Kamboureli, Smaro, ed. Making a Difference: Canadian Multicultural Literature (Oxford UP)

Laurence, Margaret. The Diviners (McClelland & Stewart)

Leacock, Stephen. Sunshine Sketches of a Little Town (McClelland & Stewart)

Wilson, Milton, ed. Poets Between the Wars (McClelland & Stewart)

E-mail policy: If you need to get in touch with me for some reason, by all means send me an e-mail so that we can arrange a telephone consultation or a face-to-face meeting. Negotiating assignment extensions over e-mail is definitely not recommended. Hey, I like to see you once in a while!
Grade breakdown:

Participation (includes 4 surprise quizzes, each worth 1.5% of your grade) 10%
In-class test (October 9) 15%
700-word essay due in class October 21 15%
1000-word essay due in class November 18 20%
Final examination 40%

Essays: Essays should be written according to the standard essay style: typed, double-spaced, 10 or 12 point font, on white 8.5" paper with 1" margins. The title page should include the title of the essay, your name, the course number, my name, and the date. Faxed and e-mail essays are not acceptable.

Late policy, or The Late Show with Dr. Hulan:

Students need to feel confident that their instructor uses the same criteria to judge everyone in the class. In order to make sure that all students are treated in the same way, I require that requests for deadline extensions be accompanied by the appropriate documentation from a doctor or health care professional. If you do have a valid reason for handing in the assignment later than the deadline, you will not receive a late penalty for not handing it in on the original due date. However, you and I must agree on a new due date, which will be firm, and that new due date will not be more than two weeks beyond the original deadline.

In the absence of a valid reason for handing in your assignment after the due date, your assignment will be subject to a penalty of 2% per day until I receive it, and late assignments will not be accepted at all after two weeks have passed from the original deadline.

Plagiarism and other kinds of cheating

The Faculty of Arts has compiled definitions of cheating and plagiarism that I have appended to the end of this syllabus. Please read them carefully!

My policy on plagiarism: Cases of egregious plagiarism (cases where the whole or a significant portion of the work is plagiarized) result in an award of 0 on the assignment and the possibility of further repercussions, such as a reprimand being sent to you in writing and placed in your file by your home faculty Associate Dean. (These repercussions are listed in University Policy #71, the Student Academic Discipline Policy.) Lesser cases of plagiarism will not receive a 0, but they will be subject to a significant grade penalty, as well as the possibility of further repercussions.

The Faculty of Arts has requested that the following statement on the avoidance of academic offences be included on all Arts course outlines:

All students registered in the courses of the Faculty of Arts are expected to know what constitutes an academic offense, to avoid committing academic offenses, and to take
responsibility for their academic actions. When the commission of an offense is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offenses and types of penalties, students are directed to consult the summary of Policy #71 which is supplied in the Undergraduate Calendar (section 1; on the Web at http://www.adm.uwaterloo.ca/infoucal/UW/policy_71.html). If you need help in learning how to avoid offenses such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean.

Schedule of lectures

Anthology abbreviations:

*Canadian Poetry From the Beginnings to the First World War— (CP)*
*Poets Between the Wars—(PBW)*
*Making a Difference—(MD)*

Sept. 9: Introduction

**Issue One: Nature–Old Worlds, New Ones, and Ways of Seeing Them**

Sept. 11: Oliver Goldsmith, *The Rising Village* (CP 53-71)
Sept. 16: *The Rising Village* cont.; Isabella Valancy Crawford, *Malcolm’s Katie* (CP 140-80); **sub-topic: the long poem on Canada**
Sept. 18: *Malcolm’s Katie* cont.; Archibald Lampman, “Among the Timothy” and the sonnet “In November”(CP)
Sept. 23: Charles G.D. Roberts, “The Iceberg” (CP 218-26); Duncan Campbell Scott, “The Height of Land” (CP 277-81); F.R. Scott, “Laurentian Shield” (PBW)
Sept. 25: Archibald Lampman, “The City of the End of Things” (CP); A.M. Klein, “Portrait of the Poet as Landscape” (PBW)
Sept. 30: Michael Ondaatje, excerpt from *In the Skin of a Lion* (MD 241-7); Thomas King, “The One About Coyote Going West” (MD 233-41)

**Issue Two: Emigration, Exile, and Immigration**

Oct. 2: Alexander McLachlan, “Young Canada Or Jack’s as Good as His Master,” “Cartha Again” (CP); Frederick Philip Grove, “The First Day of an Immigrant” (MD 18-25)
Oct. 7: Rachel Korn, “Home” (MD); Joy Kogawa, excerpt from *Obasan* (MD 120-40); George Elliott Clarke, “Look Homeward, Exile” (MD)

Oct. 9: **In-class test**
Oct. 14: Thanksgiving holiday (no classes)

Issue Three: The Nation and Nationalism

Oct. 16: Charles Sangster, “On Queenston Heights” (CP); Agnes Maule Machar, “Quebec to Ontario: A Plea for the Life of Riel, September, 1885” (CP); F.G. Scott, “Call Back Our Dead” (CP)
Oct. 21: E.J. Pratt, Towards the Last Spike (PBW 38-81)
Oct. 23: F.R. Scott, “All the Spikes But the Last,” “W.L.M.K.,” “The Canadian Authors Meet” (PBW); sub-topic: irony

700-word essay due in class, October 23

Issue Four: Humour

Oct. 28: Thomas Chandler Haliburton, The Clockmaker: Or, the Sayings and Doings of Sam Slick of Slicksville
Oct. 30: The Clockmaker cont.; sub-topic: satire
Nov. 4: Stephen Leacock, Sunshine Sketches of a Little Town
Nov. 6: Sunshine Sketches cont.; sub-topic: the short story in Canada

Issue Five: Gender

Nov. 11: Rosanna Leprohon, “Husband and Wife,” “Given and Taken” (CP), Marjorie Pickthall, “Persephone Returning to Hades” (CP), Agnes Ethelwyn Wetherald, “Each to Her Own” (CP)
Nov. 13: Marie Joseph, “Only a Working Girl” (CP); Lee Maracle, “Bertha” (MD 344-51); Lillian Allen, “Nothing But a Hero” (MD)
Nov. 18: Margaret Laurence, The Diviners; sub-topic: the Künstlerroman

1000-word essay due in class, November 18

Nov. 20: The Diviners cont.

Issue Six: Memory

Nov. 25: The Diviners cont.
Nov. 27: Isabella Valancy Crawford, “Love’s Forget-Me-Not” (CP); Charles G.D. Roberts, “Tantramar Revisited” (CP); Pauline Johnson, “Silhouette” (CP); John McCrae, “In Flanders Fields” (CP)
Dec. 2: Irving Layton, “At the Belsen Memorial” (MD); A.M. Klein, “Autobiographical” (MD)
Plagiarism

This is a list that describes some of the many varieties of cheating that are not acceptable to the university community:

- Submission of work not written and prepared by you
- Copying or stealing the work of another student
- Paying for the creation of work by a commercial service or by an acquaintance to be submitted by you (or accepting such service for free)
- Purchasing already existing written work
- Using an essay for submission by you which was found on one of the free internet essay sites
- Writing a paper for course submission by another student
- Submitting the same paper to more than one course without the permission of all instructors

Types and varieties of plagiarism include (but are not limited to) the following:

- Word-for-word use of part or all of an article, book, chapter, or other written work, without quotation marks, and/or without citation (referencing through footnotes or endnotes or parenthetical citations) of the source, and/or without a bibliography (or with no bibliography apart from that presented by the source itself).
- Word-for-word use of text spans (phrases, sentences, paragraphs, longer segments) patched together from two or more sources, without quotation marks, and/or without citation of the source, and/or without a bibliography (or with only a partial bibliography).
- Word-for-word use of source materials, without quotation marks, and/or without citation (either parenthetic or in note form) of the sources, and/or without a bibliography (or with only a partial bibliography).
- Word-for-word use of source materials, with some text enclosed by quotation marks and provided with citations, but with other text not identified as quoted, and/or not cited; and/or without a bibliography (or with only a partial bibliography).
- Combination of word-for-word use from sources with close paraphrases of source texts, with accurate use of quotation marks and citations (note or parenthetic) to identify word-for-word use, but without citations to identify paraphrases and summaries; and/or without a bibliography (or with only a partial bibliography).
- Giving a citation for only the first or the last sentence in a paragraph, even though the rest of the paragraph also contains material in need of direct attribution.
A paper is plagiarized when:

- If the paper's reader has to go to (or hunt for), and has to look directly at, the text of the source in order to identify where the student's own thoughts and words end and the source's thoughts and words begin, then the paper is plagiarized.

- If the writer of the paper does not include utterly explicit, direct, and complete indications of where the writer ends and the source begins (i.e., through accurate citations in notes or parentheses and through quotation marks wherever called for), then the paper is plagiarized.

The way that I see plagiarism:

Plagiarism is not only about misrepresenting other people's ideas as one's own, although this is one disturbing aspect of plagiarism. Learning how to avoid plagiarism also involves learning how to communicate ideas clearly, how to avoid sloppy research practices, and how to argue effectively.