Welcome to Modern Canadian Literature. My name is **Dr. Shelley Hulan**. My:

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**Course definition**

Modernism, an international movement in the arts, is variously understood as a period, a style, and a particular approach to writing and responding to literature. As a period, Modernism in Canada is usually considered to span the middle years of the twentieth century, from 1920 to 1970. As a specific set of ideas about literature and new forms of writing, Modernism began in the nineteenth century, and its influence on Canadian letters is felt up to the present day. At the same time, there is an immense diversity in the styles and subject matter taken up by writers of the Modernist period. In this course, we will look at the impact that Modernism has had on Canadian literature. By reading a number of poetic and prose texts, we will also examine the many definitions of Modernism as they relate to Canadian writing.

**Course texts**


*From time to time, I will be giving you handouts to accompany class discussion. You are responsible for these handouts and are expected to keep track of them. In the class schedule, I have indicated some of the classes in which you can expect to receive a handout, but handouts are by no means limited to those classes.*

**Grade Breakdown**

- Participation (includes in-class participation, one-minute papers, and pop quizzes) 10%
<table>
<thead>
<tr>
<th>Task</th>
<th>Weight</th>
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<tr>
<td>In-class presentation</td>
<td>10%</td>
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<tr>
<td>Short paper (to be turned in on the day of your presentation)</td>
<td>5%</td>
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<td>In-class essay</td>
<td>15%</td>
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<td>Essay (2500 words)</td>
<td>20%</td>
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<td>Exam</td>
<td>40%</td>
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**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. I will respond to your e-mail sometime in the twenty-four hours after I receive it. Negotiating assignment extensions over e-mail is definitely not recommended. I like to see you once in a while!

**Class participation:** Class participation is a significant part of your grade—10%. You will be evaluated on your preparedness for class, your attention in class, and your contributions to class discussions.

**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-mailed 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 may be found at [http://www.adm.uwaterloo.ca/infosec/Policies/policy71.pdf](http://www.adm.uwaterloo.ca/infosec/Policies/policy71.pdf). If you have not already done so, 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.

Class Schedule

Jan. 6: Introduction and Icebreaker
Jan. 8: Nineteenth-century poetic form and content; Sangster, from Sonnets Written in the Orillia Woods (128); Crawford, “Canada to England” (133); Roberts, “In an Old Barn” (148); Lampman, “The Railway Station” (178)
Jan. 10: F. R. Scott, “The Canadian Authors Meet” (336); D.C. Scott, “Night Hymns on Lake Nipigon” (194), “The Forsaken” (195); Pratt, “The Shark” (274)
Jan. 13: F.R. Scott, “Lakeshore” (339); Smith, “The Lonely Land” (368); Klein, “Psalm XXXVI” (413), “The Rocking Chair” (413)
Jan. 15: Klein, “Portrait of the Poet as Landscape” (416); Birney, “Can. Lit.,” “Bushed” (384, 385)

Jan. 20: Pratt, from Towards the Last Spike (286)
Jan. 22: F.R. Scott, “All the Spikes But the Last” (342), “W.L.M.K.” (341); Birney, “Anglo-Saxon Street” (380)
Jan. 24: Short stories from the late nineteenth century onwards; Roberts, “In the Deep of the Grass” (151); Montgomery, “How Betty Sherman Won a Husband” (246); Wilson, “The Window” (326)

Jan. 27: Callaghan, “Watching and Waiting” (373); Carr, “Kitwancool” (238)
Jan. 29: Mitchell, “Saint Sammy” (494); Davies, from World of Wonders (474)
Jan. 31: MacLennan, from Barometer Rising (389); Wiebe, “Where is the Voice Coming From?” (712)

Feb. 3: Tay John
Feb. 5: Tay John
Feb. 7: Tay John

Feb. 10: Laurence, “To Set Our House in Order”
Feb. 12: in-class essay
Feb. 14: Watson, from The Double Hook (441)

Feb. 17-21: Reading Week

Feb. 24: The Mountain and the Valley
Feb. 26: The Mountain and the Valley
Feb. 28: *The Mountain and the Valley*

Mar. 3: *The Road Past Altamont*  
Mar. 5: *The Road Past Altamont*  
Mar. 7: Gallant, “Varieties of Exile” (569); Purdy, “The Country North of Belleville” (548)

Mar. 10: Same time, different poetics—Katherine Hale and Jay MacPherson (handout)  
Mar. 14: Page, “Stories of Snow” (503); “Photos of a Salt Mine” (504); Avison, “Perspective” (535), “Snow” (537)

Mar. 17: Livesay, “The Difference” (426); Webb, “Marvell’s Garden” (604), “To Friends Who Have Also Considered Suicide” (606)  
March 19: Major paper due in class  
Mar. 21: Livesay, “Day and Night” (427); Page, “Cry Ararat!” (506)

Mar. 24: Webb, from *Naked Poems* (607); Marlatt, “retrieving madrone” (878)  
Atwood, from *The Journals of Susanna Moodie*, 783-88  
Mar. 28: Purdy, “Wilderness Gothic” (552); Atwood, “This is a Photograph of Me” (779), “Progressive Insanities of a Pioneer” (780); Bolster, “Come to the edge of the barn the property really begins there” (1164), “Many have written poems about blackberries” (1164)

Mar. 31: Late modern irony: Atwood, Cohen, Page (handout)  
April 2: Review