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

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office hours: Mondays and Wednesdays 2:15—3:30 p.m.

Note: If you cannot make either of the above times, then Tuesday is generally the best day for me to make an alternate appointment.

E-mail policy: If you need to get in touch with me for some reason, by all means send me an e-mail. I will respond to your e-mail sometime in the twenty-four hours after I receive it. However, negotiating assignment extensions over e-mail is definitely not recommended. I like to see you once in a while!

Course definition

Modernism, an international movement in the arts, is variously understood as a period, a style, a particular approach to writing and responding to literature, and a particular response to the political and social issues of the mid-twentieth century. 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.

A note on prerequisites: English 315’s prerequisite is 3A standing or higher. Space permitting and on a first-come, first-served basis, I am willing to sign in a limited number of people who do not yet have this standing. However, all students must understand that a 300-level course is more demanding than one at the 200 level. The reading load is heavier, and students are expected to take a more active role in the class through discussion and group activities. Keeping up with the reading and the work for the course is vital.

Course texts


On Electronic Reserve (accessible through the Porter Library web page)


Grade Breakdown

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td>In-class test</td>
<td>25%</td>
</tr>
<tr>
<td>Essay (1500 words)</td>
<td>25%</td>
</tr>
<tr>
<td>Exam</td>
<td>40%</td>
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</tbody>
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Class participation: Class participation means your verbal engagement with other students and with me as we cover the course material, and it is a significant part of your grade—10%. “Verbal” means everything from reading aloud in class to group work and speaking up during class time. 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 and Absentee Policies: Students need to be sure that everyone in the class is treated equally. A late policy is one means of ensuring this equal treatment.

1. Many unexpected events can happen to students over the course of the term. If you have a valid reason for writing a make-up test at a later date, you and I must find a mutually convenient new date. That new date will not be more than two weeks beyond the original test day.
absence of a valid reason for rescheduling the test, your mark for the test will be entered as 0. Please note that examinations and tests will not be rescheduled for reasons of personal convenience.

You must submit documents that support your reason for missing a test or an exam. For example, in the case of illness, you have to bring me a doctor’s or other health care professional’s note. Contact me as soon as you realize that you will be unable to attend the test or exam.

2. Contacting me in a timely manner: Students must contact me as soon as they realize that they will be unable to write the test or exam. This means they have to let me know before or the day of the test. A student who contacts me after the test/exam or who fails to set a date for the make-up within two weeks of the day of the original test/exam will not be permitted to write the make-up. The only way around this rule is by proving that he or she was totally incapacitated on the day of the test/exam and for the two weeks following it.

The same rules apply to the essay that you will turn in to me. In the absence of a valid reason for not turning in your essay on time, the assignment will be penalized 2% every day until I receive it, up to a maximum of two weeks. After two weeks, I will not accept the essay.

3. A further note on tests and exams: The University does not consider student travel plans an acceptable reason for arranging an alternative final examination time (see http://www.registrar.uwaterloo.ca/exams/finalexams.html).

Plagiarism and other kinds of cheating

The Faculty of Arts requires that all course syllabi include the following statement:

“Note on avoidance of academic offences:
All students registered in the courses of the Faculty of Arts are expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for their actions. When the commission of an offence is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offences 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 wwwadm.uwaterloo.ca/infousec/Policies/policy71.htm). If you need help in learning what constitutes an academic offence; how to avoid offences such as plagiarism, cheating, and double submission; how to follow appropriate rules with respect to “group work” and collaboration; or if you need clarification of aspects of the discipline policy, ask your TA and/or your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean.”

The Senate mandates that all course syllabi include this statement:

Grievances: “Students who believe that they have been wrongfully or unjustly penalized have the right to grieve; refer to Policy #70, Student Grievance, http://wwwadm.uwaterloo.ca/infousec/Policies/policy70.htm.”

The Faculty of Arts has compiled definitions of cheating and plagiarism that I have appended to the end of this syllabus, and the Arts Faculty Web Page, “Avoiding Academic Offences”
(http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html), offers very helpful information about both. You are responsible for understanding what plagiarism is, so please read these definitions carefully.

**My policy on plagiarism and cheating:** Cases of cheating and 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 or cheating will not receive a 0, but they will be subject to a significant grade penalty, as well as the possibility of further repercussions.

**Office for Persons With Disabilities:** The Senate Undergraduate Council requests that faculty include the following statement in their course outlines:

"**Note for students with disabilities:** The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term."

**Class Schedule**

**Abbreviation:** *CL—The Oxford Anthology of Canadian Literature in English*

**Introduction: Modernism in Canada**


**The Past of Modernism**


**Modernist Writing, Art, and Nature**

Jan. 22: Birney, “Bushed” (CL 384); Purdy, “Trees at the Arctic Circle” (CL 550-1); Layton, “Butterfly on Rock” (CL 467)

Modernism and Native Peoples

Jan. 24: Duncan Campbell Scott, “The Forsaken” (CL 195); Emily Carr, “Kitwancool” (CL 238-44); Al Purdy, “Lament for the Dorsets” (CL 553-5)

Jan. 29: Rudy Wiebe, “Where is the Voice Coming From?” (CL 712-18); Howard O’Hagan, Tay John

Jan. 31: Tay John continued

Feb. 5: mid-term test

Modernist Mythology

Feb. 7: Tay John concluded

Feb. 12: Pratt, from Towards the Last Spike (CL 286-313); F.R. Scott, “All the Spikes But the Last” (CL 342); W.O. Mitchell, “Saint Sammy” (CL 494-500)

Feb. 14: P.K. Page, “Photos of a Salt Mine” (CL 504); Birney, “El Greco: Espolio” (CL 386-7); Robertson Davies, from World of Wonders (CL 474-90)

Feb. 19—23: Reading Week

Social Issues, Social Urgency

Feb. 26: Scott, “W.L.M.K.” (CL 341); Klein, “The Rocking Chair” (CL 413-4), “Political Meeting” (CL 414-6); Purdy, “A Handful of Earth” (CL 557-8)

Feb. 28: John Marilyn, Under the Ribs of Death

March 5: Under the Ribs of Death concluded

Modernist Minds

March 7: Gwendolyn MacEwen, Dark Pines Under Water” (CL 857); Sheila Watson, from The Double Hook (CL 441-58); Ethel Wilson, “The Window” (CL 326-35)

March 12: Purdy, “Wilderness Gothic” (CL 552); Atwood, “This is a Photograph of Me” (CL 779); Page, “Arras” (CL 519-10)
Modernism and Nation

March 14: Scott, “W.L.M.K.” (CL 341); Birney, “Pacific Door” (CL 383-4); Purdy, “Grosse Isle” (CL 565-6)  **essay due today in class**

March 19: All excerpts from the *Royal Commission on National Development in the Arts, Letters and Sciences 1949-51* (on reserve at Porter Circulation); Northrop Frye’s review of A.J.M. Smith’s *The Book of Canadian Poetry* (on reserve at Porter Circulation)

Portraits of the Poet

March 21: Klein, “Portrait of the Poet as Landscape” (CL 416); Layton, “Whatever Else Poetry is Freedom” (CL 464)

Course Conclusion: Other Modernisms

March 26: Wilson, *Love and Salt Water*

March 28: *Love and Salt Water*

April 2: course review

Plagiarism

As I indicated earlier, the Faculty of Arts has made a list that describes some of the many varieties of cheating that are not acceptable to the university community. What follows is a shortened version of the contents of the Faculty of Arts web page on plagiarism, “Avoiding Academic Offenses” (http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html) All of the information below is also available on this web page. Please read it carefully, for all of the acts listed below constitute plagiarism.

Plagiarism includes all of the following actions:

- 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, then, 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 parenthetic 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 parenthetical 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:

- 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.

- 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).

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.