



APPLIED ARTS DIVISION
English 220
The North in Canadian Literature
3 Credit Course
Fall, 2017

THE NORTH IN CANADIAN LITERATURE

INSTRUCTOR: Maureen Long, B.A., B.Ed., M.A.

OFFICE HOURS: M 11:00-1:00 & by appt.

OFFICE LOCTATION: A2005

CLASSROOM: TBD

E-MAIL: mlong@yukoncollege.yk.ca

TIME: 9:00 to noon

TELEPHONE: 867-668-8783

DATES: Friday

COURSE CALENDAR DESCRIPTION

This is a cross-generic course featuring poetry, fiction, essays and visual material. Images and myths emerging from literary representations are analyzed.

COURSE DESCRIPTION

Five major issues are examined: 1) how the North is defined; 2) how the characters respond to the land in the North; 3) how outsiders and transients have presented the North; 4) how Native people are represented and represent themselves; and 5) how the imaginary North influences the definition of the North.

PREREQUISITES

English 100 and 101 or equivalent.

COURSE TRANSFER

AU	ENGL 3XX (3)	TWU	ENGL 200 lev (3)
CAMO	ENGL 200 lev (3)	UBC	ENGL 2nd (3)
FDU	ENGL 2XXX (3)	UBCO	ENGL 215 (3)
SFU	ENGL 2XX (3)	UFV	ENGL 1XX (3)
TRU	ENGL 2110 (3)	UNBC	ENGL 2XX (3)
TRU-OL	ENGL 2XX1 (3)	UVIC	ENGL 230 (1.5)
UAS	ENGL elective (3)		
UAF	ENGL 218 (3)		
UR	Engl 200L (3)		

For more information about transferability please refer to the BC Transfer Guide or contact the School of Liberal Arts office (867) 668-8770.

Updated August 3, 2017
Changes may be made prior
to the start of classes.

LEARNING OUTCOMES

Upon successful completion of the course, which includes timely submission of *all* assignments, students will be able to

- present and assess different definitions of North both as a geographical location and as a place of the imagination
- recognize the primary, recurring themes and images in literature about the North
- analyse representations of the North and its people as presented by First Nation, Inuit, local, and Outside authors
- perform post-secondary level analysis of northern literature from the major genres in English literature—poetry, fiction (novel and short story), drama, and essay
- apply standard literary terminology in their discussions of works of literature
- recognize literary devices and motifs, and explain how these contribute to a literary work
- present ideas in well-organized, thoughtful, and polished essays, and do post-secondary level research into literary subjects

COURSE FORMAT

Works should be read at home, prior to discussion in class. English 220 involves lectures, class discussions, reading aloud, group work, and seminar presentations. Students may have the opportunity to experience some of the literature in live or film versions; however, these opportunities may occur outside of scheduled class time.

ASSESSMENTS

Attendance

Attendance is especially important for success in English 220. The midterm and final exams focus on specific aspects of and passages from the literary works that we have discussed in class. If you do miss a class, it is your responsibility to find out what you missed and to complete any work assigned.

Assignments

Students will write two literary analysis essays of five to seven pages, worth 20% and 25%. In addition, they will conduct a short seminar presentation of 10 to 15 minutes and submit a two to three page summary of their presentation, worth a total of 15%.

Tests

There will be a mid-term exam during the term as well as a three-hour final exam scheduled during the exam period.

EVALUATION

Assignments Essay #1 20% Essay #2 25% Seminar & Write-Up 15%	60 %
Midterm Test	15 %
Final Exam	25 %
Total	100 %

***Note on Submitting Assignments and Late Assignments**

In fairness to all students, no individual extensions will be granted in this course. Assignments are due by the end of the day, in paper copy, on the assigned due date. I prefer that you hand assignments in at the beginning of class, but I will accept them until the end of the day on the due date. I do not accept emailed assignments. After midnight on the due date, the paper will be considered late. Late assignments will be assessed a penalty of 2% per school day. Assignments will not be accepted after 10 school days (2 weeks).

TEXTBOOKS

Highway, Tomson, *Kiss of the Fur Queen*
 Richler, Mordecai, *Solomon Gursky Was Here*
 Reprotect: *Poems, Stories, and Essays*

ACADEMIC AND STUDENT CONDUCT

Information on academic standing and student rights and responsibilities can be found in the current Academic Regulations that are posted on the Student Services/ Admissions & Registration web page.

PLAGIARISM

Plagiarism is a serious academic offence. Plagiarism occurs when students present the words of someone else as their own. Plagiarism can be the deliberate use of a whole piece of another person's writing, but more frequently it occurs when students fail to acknowledge and document sources from which they have taken material. Whenever the words, research, or ideas of others are directly quoted or paraphrased, they must be documented according to an accepted manuscript style (e.g., APA, CSE, MLA, etc.). Resubmitting a paper that has previously received credit is also considered plagiarism. Students who plagiarize material for assignments will receive a mark of zero (F) on the assignment and may fail the course. Plagiarism may also result in dismissal from a program of study or the College.

YUKON FIRST NATIONS CORE COMPETENCY

Yukon College recognizes that a greater understanding and awareness of Yukon First Nations history, culture and journey towards self-determination will help to build positive relationships among all Yukon citizens. As a result, to graduate from ANY Yukon College program, students will be required to achieve core competency in knowledge of Yukon First Nations. For details, please see <http://www.yukoncollege.yk.ca/yfnccr>.

ACCOMMODATION

Reasonable accommodations are available for students requiring an academic accommodation to fully participate in this class. These accommodations are available for students with a documented disability, chronic condition, or any other grounds specified in Section 8.0 of the Yukon College Academic Regulations (available on the Yukon College website). It is the student's responsibility to seek these accommodations. If a student requires an academic accommodation, she or he should contact the Learning Assistance Centre (LAC) at (867) 668-8785 or lassist@yukoncollege.yk.ca.

CLASS SCHEDULE FOR ENGLISH 220 Autumn 2017

SECTION ONE Where Is North? What Is North? Mapping, Defining, and Representing the North

In this opening section, you will consider where North is, what “North” means, and what the popular images, myths, and stereotypes of the North are. You will explore the point of view of a variety of writers in this section, particularly essayists and poets, and you will be invited to reflect upon your own definitions and conceptions of North.

WEEK 1

September 8

Introductions and Housekeeping

Course description, goals, texts, assignments, grades, and so on

Where is North? What is North?

Dave Barry, “North Dakota Wants Its Place in the Sun”
Determining my own North: map with my northern limits

WEEK 2

September 15

Preparation

Where is North? What is North?, continued

Amanda Graham, “Indexing the Canadian North”

Preparation

Myths of the North

S. D. Grant, “Myths of the North in the Canadian Ethos”

WEEK 3

September 22

Preparation

Representations of North in Poetry

Robert Service, “The Spell of the Yukon”

P. K. Page, “Stories of Snow”

Ralph Gustafson, “In the Yukon”

“In the Coast Range”

Musgrave, “Mackenzie River, North”

Alden Nowlan, “Canadian January Night”

WEEK 4

September 29

Preparation

Margaret Atwood: the North, the Group of Seven, Wendigo, and Revenge Tourism

Margaret Atwood, “Introduction” to *Strange Things*

“Death by Landscape”

“Stone Mattress”

SECTION TWO Indigenous Representations

While northern Natives figure prominently in much writing about the North, regardless of the writer's origin, this section looks at representations of the North by those original peoples themselves. Indeed, in the past few decades some of the major literary and artistic achievements in the North have been by Inuit and northern First Nations artists.

WEEK 5

October 6
Preparation

Landscape and Myth in Highway's *Kiss of the Fur Queen*
Tomson Highway, *Kiss of the Fur Queen*

WEEK 6

October 13
Preparation

Kiss of the Fur Queen: Motifs and Themes
Continue *Kiss of the Fur Queen*

Film and the North

Atanartjuat (The Fast Runner)—can be viewed on YouTube

October 13: ESSAY #1 DUE

SECTION THREE Representations of North by Explorers and Outsiders: Their Enduring Literary Legacy

As you have seen in the first section, many of the writers who dominate representations of North come from somewhere else, and this section considers how these outsiders influence images and myths of the North. In the Canadian North, explorers have a long legacy in literature: their journals formed some of the first published impressions of the North and their stories continue to be retold, reworked, and simply alluded to, virtually as I type. As well, a number of outsiders have been sensitive visitors to the Canadian North—thinking deeply and writing astutely about this place.

WEEK 7

October 20
Preparation

Atwood, Purdy, and the Legend of John Franklin
Margaret Atwood, "Concerning Franklin and His Gallant Crew"
"The Age of Lead"
Al Purdy, "The North West Passage"

WEEK 8

October 27

Introduction to Mordecai Richler

MIDTERM EXAM

Preparation

Mordecai Richler, *Solomon Gursky Was Here*

Solomon Gursky: Structure, Scope, and the Great Canadian Novel
Solomon Gursky Was Here

WEEK 9

November 3

Solomon Gursky—All Northern, All Parody

Solomon Gursky Was Here

WEEK 10

November 10

Preparation

Al Purdy: A Sensitive Man and an Arctic Vision

"The Country of the Young"

"To See the Shore: A Preface"

"Arctic Rhododendrons"

"Trees at the Arctic Circle"

"Arctic Romance"

"Arctic Places"

*Reminder: Friday, November 10th is the last day to withdraw from credit courses
without academic penalty*

SECTION FOUR Emerging (i)ndigenous Images of the North

Lastly, emerging on the literary landscape are current Native and non-Native writers, born in the North or choosing to make the North home—indigenous with a small “i” perhaps. Their perspectives share some of the same concerns and insights of the First Nation and Inuit writers, but often reflect the Outside, Western culture as well—unconsciously, defensively, or even ironically. With the exception of Service, these are all recent pieces, in most cases within the last few years. In some sense we come full circle to ask once again, for our own time, place, and person: What is North now?

WEEK 11

November 17

Preparation

Northern Neighbours

Richard Van Camp “Mermaids”

Yukon Film

All the Time in the World: Disconnecting to Reconnect
(documentary by Suzanne Crocker)

WEEK 12

November 24

Preparation

Emerging Yukon Images of the North

Service, “The Heart of the Sourdough”

Zucchiatti, “Sourdough”

Moses, “Inukshuk”

Robertson, “The Death of Ice”

Preparation

Another Yukoner

Friis-Baastad, “Standed”

“A Grace”

“Boreal Summer”

“Spending Your Death in the Yukon”

“Exile”

WEEK 13

December 1

Preparation

Voices of Yukon Women

Michele Genest, “Postcard: From a Hotel Room in Dawson City”

Joanna Lilley, “Forty”

Clea Roberts, “Laundry Day”

“Winter Ticks”

Last Class: Class Review, Odds and Ends

December 1: ESSAY #2 DUE

December 8 to 21: Exam Period

FINAL EXAM: DATE AND LOCATION TBA