

## International College of Manitoba

### ENGL1400 - Thematic Approaches to Literature:

#### The Storyteller: Haunted Spaces and The Literature of Place

Winter 2018 Instructor: Kim Olynyk

Section 7 - Mondays/Wednesdays, 1:30-3:30

Office: TBD

Section 8 - Mondays/Wednesdays, 3:30-5:30

Office Hours: Wednesdays TBD

Section 9 - Mondays/Wednesdays, 5:45-7:45

Telephone: N/A

Section 13 - Saturday, 8:30-12:30

Room 318 St. Paul's College Email:

OLYNYKM@learning.icmanitoba.ca

### COURSE DESCRIPTION

In this course we explore the literature of place, and our relationship to the otherworldly and uncanny, metaphoric sites, the figure of the ghost, and historically haunted “real” and “imaginary” spaces through literature and film. Through the role of the storyteller, we look at traditional folklore, fable, myth and fairytales to explore how they still resonate in our ordinary lives. Moreover, we seek to better understand how we are formed by our ancestral pasts; how place and landscape and storytelling play a part in our collective cultural history and identity. We will ask ourselves why we like to be titillated by haunting figures and things that frighten us. In order to make sense of how the haunted and the supernatural coexist among the ghosts that shape us, we look at ancestral ghosts as historical objects of sympathy, symbols of deviance and images of erotic desires, through a lens of colonial and literary history. The depiction of ghosts, haunted architectures and landscapes, and place become a lens of social values that provide us with contemporary critiques of those values.

We begin the winter term with Guy Maddin’s, *My Winnipeg* in an attempt to excavate the mythologies underscoring Winnipeg and her haunting spectres. A look at Wim Wender’s *Wings of Desire* reveals how oral history and the lost art of storytelling leave us prisoners of repressed memories in a colourless world populated by guardian angels that cannot reach us. Sherwood Anderson’s *Winesberg Ohio’s* short tales circumscribe the “eerie” and “strange” landscape of an imaginary small American mid west town and her isolated characters. In James Agee’s fairy tale *Night of the Hunter* childhood innocence is destroyed by the “ogre”, and a darker portrait of “human nature” emerges. Alfred Hitchcock’s screen adaptation of Daphne Du Maurier’s *Rebecca* introduces us to the possessive archetypical figure of the female villain from fairytales, myth and folklore. Robin Hardy’s *The Wickerman* takes us over to a small Scottish island of

Summerisle, a world populated by ancestral ghosts, fairies, pagan ritual, earth magic and the occult. In Virginia Woolf's *The Haunting* and the cinematic adaptation directed by David Lowery, *A Ghost Story*, the loss of erotic desires, that death demands we give up, despite our melancholic longing to return to our lives is further explored. Finally, we enter the non fiction memoirs of a 21st Century Yokel's meanders through timeless and haunting landscapes, and an English ancestral past. Tom Cox walks the English moors, misty hills and shires, introducing us to a world populated by witchy trees, uncommonly frightening scarecrows, sacred stones, mad monks and sad suicides.

Reading and writing on these texts will further develop strategies that provide the student writer with better control over essay writing. This includes individual learning approaches and strategies, analytical and critical thinking, and the relationship between cultures, societies and educational style. The written skills addressed are summarizing and responding to texts; citation and the art of quotation; analyzing texts, as well as comparing and contrasting them; developing a thesis, and using the literature and films to support an argument.

### **REQUIRED READING**

Anderson, S. *Winesburg Ohio*. Toronto Canada, Modern Library, 1995.

Cox, Tom. *The 21st Century Yokel*. London, England: Unbound, 2017.

Du Maurier, D. *Rebecca*. New York. Harper Collins, 2006.

Maddin, Guy. *My Winnipeg*. Toronto, Canada. CoachHouse Books, 2009.

Woolf, V. *A Haunted House and Other Short Stories*. London, England, Hogarth Press, 1944. PDF.

### **RECOMMENDED TEXT(S)**

For guidance on the preparation and formatting of papers for this course, consult *The MLA Handbook*

available in the reference section of the University of Manitoba library.

You should also have a good dictionary. I recommend the *Concise Oxford Dictionary*, 10<sup>th</sup> Ed.

### **ASSIGNMENTS (Incl. Dates and Values & word count)**

**Two in-class stylistic analyses:** 3-5 pages (750-1250 words), each worth 12.5% (total of 25%). First in-class analysis: due: February 21, 2018.

Second in-class analysis: due: March 21, 2018.

**Five response papers:** 5 assignments of one paragraph each (250 words x 5= 1250 words), each worth 5%, for a total of 25%. In-class: Week 3, 4, 5, 6 & 8, 2018. All entries must be word

processed and revised and resubmitted for a final grade in your term folders to be submitted on March 7, 2018.

**Comparison and Contrast paper** 5-7 pages (1250-1750 words), worth 25%. Due: March 21, 2018.

**Final exam** 4-6 pages (minimum 1000 words), worth 25%. Date: Please note that the final exam schedule will not be released until later in the term. The final exam period will run between April 9-20, 2018 and the ENGL1400 exam may be scheduled on any day within this time period, at which time students must be available. Please make sure to check the schedule on the Student Portal.

### GRADING SCALE

<b>Letter Grade</b>	<b>Percentage</b>	<b>GPA</b>
A+	90-100%	4.50
A	80-89.9%	4.00
B+	75-79.9%	3.50
B	70-74.9%	3.00
C+	65-69.9%	2.50
C	60-64.9%	2.00
D	50-59.9%	1.00
F	0-49.9%	0.00

#### **Notes:**

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some of the above topics be omitted or covered in less detail than indicated.

Work submitted for evaluation must be either typed or text processed. Cellular phones **MUST** be turned off during classes. No texting.

It is the student's responsibility to retain a photocopy or computer digital copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are advised to read the ICM Student Handbook for the rules regarding Registration, Voluntary Withdrawals, Academic Misconduct including plagiarism, and Appeals.

January 26, 2018 is the final date to withdraw with no financial penalty. March 16, 2018 is the final date to withdraw without academic penalty from courses that begin in January, 2018 and end December, 2018.

Late Assignment Penalties: one grade per day late, including weekends.

Students will be asked to follow the ICM rules and regulations related to final exams. These are found on the Student Portal.

No unauthorized material or equipment may be brought with you to the final exam. All final grades are subject to departmental approval.

### **Attendance:**

For this class, “regular attendance” means missing no more than one class over the entire session. *Regular attendance is vital to successful completion, and is a requirement for the course.* Please collect any material that you might have missed, for example, photocopies and/or notes from a fellow classmate.

### **Policy regarding Extensions:**

You must ask for an extension before the deadline, generally one week from the original due date. You must provide valid reasons for your extension, for example either illness or emergency accompanied by written documentation.

### **What are your rights and responsibilities?**

Please refer to ICM Student Handbook for rights and responsibilities of students. This information is also available in the Student Portal under ‘Student Services – Academic Information’. You should also refer to the “Academic Regulations and Policies” in the International College of Manitoba 2018 Student Handbook to familiarize yourself with the University expectations. As stated above, **the final voluntary withdrawal date with no academic penalty is March 16, 2018.**

Cellular phones **MUST** be turned off during classes.

It is the student’s responsibility to retain a photocopy or computer disk for all assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

The **University of Manitoba Library** has a number of online terminals, journals, indexes of journal articles; various search databases, and interlibrary loan service, a rare book room, and the University of Manitoba Archives. The **Reference Desk** staff will be happy to direct you to resources or databases relevant to your topic.

### **Services for Students with Disabilities:**

ICM and the University of Manitoba are committed to providing all students equal access to learning opportunities. “This means that our classroom, our virtual spaces, our practices, and our

interactions should be as inclusive as possible. Mutual respect, civility, and the ability to listen and observe others carefully are crucial to universal learning.”

Student Accessibility Services (SAS) is the office that works with students who have permanent, chronic, or temporary disabilities to provide and/or arrange reasonable accommodations.

- Students who have, or think they may have, a disability (e.g. mental health, attentional, learning, vision, hearing, physical, medical or temporary), are invited to contact Student Accessibility Services to arrange a confidential discussion at (204) 474-7423 (V), (204) 474- 9790 (TTY) or [student\\_accessibility@umanitoba.ca](mailto:student_accessibility@umanitoba.ca).
- Students registered with Student Accessibility Services and who have a letter requesting accommodations are encouraged to contact the instructor early in the semester to discuss the accommodations outlined in their letter. Additional information is available at the Student Accessibility Services website: [www.umanitoba.ca/student/saa/accessibility/](http://www.umanitoba.ca/student/saa/accessibility/)

## **INFORMATION ABOUT ACADEMIC MISCONDUCT**

[http://umanitoba.ca/faculties/arts/student/student\\_responsibilities.html](http://umanitoba.ca/faculties/arts/student/student_responsibilities.html)

- All students must review the information from the Faculty of Arts regarding Academic Integrity, Penalties for Academic Dishonesty, Avoiding Academic Dishonesty, and Resources to Help You Maintain Academic Integrity.
- Further, students must review the full excerpt of the ICM Academic Integrity Policy (below):

## **ACADEMIC INTEGRITY POLICY**

Academic Integrity refers the values on which good academic work must be founded: honesty, trust, fairness, respect and responsibility. Academic integrity includes a commitment not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the College community and compromise the worth of work completed by others.

Students found to have breached the regulations related to any form of academic misconduct including but not limited to examination personation, plagiarism and cheating will be subject to the following measures:

- First Offence: Awarded “0” for the assessment and given a permanent record on their file
- Second Offence: Awarded “0” for the course, regardless whether the offence was committed in the same course or another course
- Third Offence: Risk expulsion from ICM and the cancellation of Study Permit

It is solely the student's responsibility to be aware of Academic Integrity Policy and consequences of violating it. The policy is available in the Student Handbook, accessible on Student Portal.

### **Schedule of Readings & Screenings**

#### The Storyteller: Haunted Spaces and The Literature of Place

- Week 1      Aesop's fables, Fairytales, folktales, and mythology
- Week 2      Screening: Guy Maddin's, *My Winnipeg* (Text&film)

#### The history of the Ghost and the Uncanny in Literature:

- Week 3      Screening: David Lowery, *A Ghost Story*, and Virginia Woolf's, *A Haunted House*; in-class response #1
- Week 4      James Agee, *Night of the Hunter*; in-class response #2
- Week 5      Screening: Alfred Hitchcock's & Daphne Du Maurier's *Rebecca*; in-class response #3
- Week 6      Screening: Wim Wenders *Wings of Desire*; in-class response #4
- Week 7      No class on Monday February 19, 2018 (make-up class on Sunday February 25, 2018. In-class stylistic analysis test #1 February 21, 2018
- Week 8      Screening: Robin Hardy, *The Wicker Man*; in-class response #5

#### The Storyteller: Historiography, Fiction and Memoir

- Week 9      Screening: Sherwood Anderson's, *Winesburg Ohio*; Term response folder due: March 7, 2018
- Week 10     Tom Cox, *21st Century Yokel*; Revision workshop for comparison and contrast papers
- Week 11     In-class stylistic analysis test #2; Comparison and Contrast Papers due: March, 21, 2018
- Week 12     Tom Cox, *21st Century Yokel*
- Week 13     Tom Cox, *21st Century Yokel*, Final Exam Review