

Preliminary Web Course Description

*Please note: This is a preliminary web course description only. The department reserves the right to change without notice any information in this description. The final, binding course outline will be distributed in the first class of the semester.

School of English and Theatre Studies

Course Code: ENGL2120*02	Course Title: Seminar: Critical Practices Topic for Sec. 02: Learning To Read and To Write Critically: Interpreting the Short Story and the Novella in Four Key Theoretical Contexts	Date of Offering: F'20
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Course Instructor: Dr. J.R. (Tim) Struthers	Course Format: Seminar
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Brief Course Synopsis:

ENGL*2120 has been designated a writing- and presentation-intensive course; it provides an important opportunity for spirited study, for careful preparation of seminar outlines and careful writing and revision of a medium-length essay, and for informed conversation. Very importantly, it requires full commitment week in and week out by every seminar member to one's own and everyone else's education. For each section of ENGL*2120 the choices of focus and texts and approach are made by the instructor, then redefined by each student. Our overall topic will be "Learning To Read and To Write Critically: Interpreting the Short Story and the Novella in Four Key Theoretical Contexts" – namely, Psychoanalytic Criticism, The New Historicism, Reader-Response Criticism, and Feminist Criticism, approaches detailed in the required critical edition of Irish writer James Joyce's novella "The Dead" (from his 1914 collection *Dubliners*), a novella that we'll be comparing with Canadian writer and Nobel Prize winner Alice Munro's novella "A Queer Streak" (from her 1986 collection, *The Progress of Love*). In addition, to start the course (and as a basis for your medium-length essay on either American writer Richard Ford or Alice Munro) we'll have the pleasure of comparing the opening three stories in Ford's story collection *Rock Springs* and the first three stories in Munro's *The Progress of Love* (for which, interestingly, Ford wrote the introduction). And both to achieve a more intricate understanding of the all-important qualities of fictional form, technique, and style and to discover how we may analyse and write most perceptively and most powerfully both critically and creatively, we'll be reading American writer Francine Prose's delightful book *Reading Like a Writer*, on which class members will prepare a set of brief reading journals.

PLEASE NOTE: EACH SEMINAR MEMBER NEEDS TO HAVE ACCESS TO AND TO HAVE DIPPED INTO the Bedford Books / St. Martin's Press edition of James Joyce's *The Dead* BY THE BEGINNING OF CLASSES IN ORDER TO BE ABLE TO INDICATE YOUR ANTICIPATED TOP TWO PREFERENCES FOR POSSIBLE DISCUSSION GROUPS ABOUT PARTICULAR TOPICS amongst the Four Key Theoretical Contexts we'll be considering: Psychoanalytic Criticism, The New Historicism, Reader-Response Criticism, and Feminist Criticism.

Methods of Evaluation and Weight:

Please Note: Assignments for this section (02) of ENGL*2120 will include a Two-Part Out-of-Class Take-Home Final Exam due during the final exam period at the time and the room assigned by the Registrar's Office.

- 10% > First Seminar (consisting of a 1½- to 2-page typed outline, with questions for rest of class inserted at intervals, for instructor to distribute electronically to entire class); if can be presented via Zoom, 10 to 12 to 15 minutes, including intervals for discussion)
- 10% > Second Seminar (consisting of a 1½- to 2-page typed outline, with questions for rest of class inserted at intervals, for instructor to distribute electronically to entire class); if can be presented via Zoom, 10 to 12 to 15 minutes, including intervals for discussion)
- 15% > Analytic Paper of about 1,000 words (to be revised and resubmitted if requested by instructor)
- 20% > Reading Journal in 13 parts of approx. 100 words apiece (that is, totalling approx. 1,300 words) consisting of double-spaced typed commentaries on assorted theoretical and fictional works identified by the instructor
- 15% > Third Seminar (consisting of a 1½- to 2-page typed outline, with questions for rest of class inserted at intervals, for instructor to distribute electronically to entire class); if can be presented via Zoom, 10 to 12 to 15 minutes, including intervals for discussion)
- 20% > Two-Part Out-of-Class Take-Home Final – each part worth 10% and each part approx. 600 to 750 words
- 10% > Overall Effort, Participation, Improvement (including work on Take-Home Final Exam)

TOTAL NUMBER OF WORDS OF FORMAL PROSE REQUIRED:

approx. 3,500 to 3,800 words (incl. approx. 1,200 to 1,500 words in total for the Two-Part Out-of-Class Take-Home Final Exam)

Texts and/or Resources Required (e.g. Internet access, specific textbook title, lab kit, etc.)

FORD, Richard. *Rock Springs*. New York: Grove, 2009.

JOYCE, James. *The Dead*. Ed. Daniel R. Schwarz. Boston: Bedford Books / St. Martin's, 1994. Case Studies in Contemporary Criticism.

MUNRO, Alice. *The Progress of Love*. Introd. Richard Ford. Toronto: Penguin, 2006.

PROSE, Francine. *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*. New York: HarperCollins, 2007.

RUVINSKY, Maxine. *Practical Grammar: A Canadian Writer's Resource*. 3rd ed. Toronto: Oxford UP, 2014. [NOT REQUIRED, BUT HIGHLY RECOMMENDED.]

This course counts towards the following distribution requirement(s) for students who registered at the University prior to the Fall of 2018:

N/A

Information about mode of delivery (synchronous/asynchronous/other details):

Likely with some synchronous meetings during requested class times, if Zoom sessions can be arranged and managed. In such a case, to enable more personal discussions, possibly dividing the seminar into smaller groups divided according to which of the Four Key Theoretical Contexts that we'll be studying – Psychoanalytic Criticism, The New Historicism, Reader-Response Criticism, and Feminist Criticism – each class member considers of greatest interest

personally. Also with opportunities at certain stages to visit individually with the instructor by telephone for encouragement and advice about carrying out and improving your work.

*Students who registered at the University of Guelph after Fall 2018 must fulfill the “new” major and minor requirements. Students who registered at the University of Guelph prior to Fall 2018 must fulfill the requirements of the Calendar in effect when they first enrolled unless they have filed a Schedule of Studies Change Request to change to the 2018-2019 calendar. For more information, please consult the major and minor checklists at <https://www.uoguelph.ca/arts/sets/undergraduate/english/current-student-information>.