



ENGL*2120 Seminar: Critical Practices

Fall 2020

Section(s): 02

School of English and Theatre Studies

Credit Weight: 0.50

Version 1.00 - September 02, 2020

1 Course Details

1.1 Calendar Description

This course guides students through a range of critical approaches and explores their implications for readings of a limited number of literary texts. The seminar's main areas of concentration are: (1) close reading, centering on the way a particular poem, work of fiction, or play works in its details and overall structure; (2) critical approaches and methodologies; (3) critical writing and discussion. (Choices of approaches and texts will be determined by individual instructors.) Writing- and presentation-intensive course.

Pre-Requisites: ENGL*1080

Restrictions: Registration in the English major, minor or area of concentration, or minor in Creative Writing.

1.2 Course Description

SPECIAL GUIDELINES FROM THE UNIVERSITY OF GUELPH

Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings and academic schedules. Any such changes will be announced via CourseLink and/or class e-mail. All University-wide decisions will be posted on the COVID-19 website and circulated by e-mail.

Illness

The University will not require verification of illness (doctor's notes) for the Fall 2020 or Winter 2021 semesters.

TOPIC for SECTION 02 of ENGL*2120 -- Instructor: Dr. J.R. (Tim) Struthers

**LEARNING TO READ AND TO WRITE CRITICALLY:
INTERPRETING THE SHORT STORY AND THE NOVELLA
IN DIVERSE THEORETICAL CONTEXTS**

N.B: This section may *NOT* be used to fulfill any distribution requirements for English.

My "School Hours" -- or "Office Hours" If You Prefer -- for Fall 2020:

11:00 a.m.–4:00 p.m. Mon.

7:00 p.m.–10:00 p.m. Mon. (for ENGL*2120*02 class)

11:00 a.m.–4:00 p.m. Tues. (incl. 11:30 a.m.–1:00 p.m. for ENGL*3940*02 class)

11:00 a.m.–Noon Wed.

11:00 a.m.–4:00 p.m. Thurs. (incl. 11:30 a.m.–1:00 p.m. for ENGL*3940*02 class)

11:00 a.m.–Noon Fri.

COURSE DESCRIPTION FOR SECTION 02

Preamble:

Since course outlines don't allow us the friendliness in tone that we all thrive on and since we are all endeavouring to make the best right now of a very difficult time, I'd like to take the liberty of introducing this course outline in a way that I'd like you to imagine as being spoken to you in an especially warm and encouraging tone.

First and foremost, a hearty welcome to each of you! And believe me, I cannot adequately express how much I'll miss the pleasure of visiting with you in person on campus in an actual classroom and at my office "LIVE AT U OF G" as we might in the best of times say of a concert or a play or a seminar group such as ours. But I can assure you that I'm going to be no less enthusiastic about engaging with the superb material we get to read together or about seeing how you as individuals choose to respond to it.

Here I should add that because I'll be posting critical messages for you on CourseLink beginning with the one from which I've excerpted the middle portion of these welcoming remarks, it will be essential for you to check CourseLink frequently, OK? -- especially in the days immediately before the start of classes, during the early days of our course, and then regularly as the semester proceeds.

And now to proceed with the necessary formalities ...

ENGL*2120 has been designated a writing- and presentation-intensive course; it provides an important opportunity for spirited study, for careful preparation of presentations and written work, and for informed conversation and it requires – more importantly, it warrants – 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 Diverse Theoretical Contexts." In this pursuit, we'll draw extensively on the discussions and the examples of different schools of theory and criticism provided in a critical edition of Irish

writer James Joyce's novella "The Dead" from his hugely influential 1914 collection *Dubliners* with a view to comparing that novella to contemporary Canadian writer Alice Munro's novella "A Queer Streak" from her 1986 collection *The Progress of Love*. To begin the course we'll have the pleasure of comparing stories from Munro's breakthrough mid-career collection *The Progress of Love* and stories from contemporary American writer Richard Ford's exceptionally strong first collection *Rock Springs*. An Analytic Paper of about 1,000 words about one of the first three stories in either Munro's collection or Ford's collection in the context of the other two stories we'll have read by the same author will form the basis of the first written assignment for the course.

A very thoughtful, very enjoyable, study that we'll be examining closely to achieve a more intricate sense of the nature of fictional form, technique, and style and to suggest how we ourselves might write more perceptively and more powerfully will be American creative writer Francine Prose's book *Reading Like a Writer*. To ensure that attention is given both to *what* Prose has to teach us and to *how* she frames and expresses that, and equally to encourage the development of ways of thinking both critically and creatively yourself, each seminar member will be asked to prepare, as part of the writing for the course, a set of 13 reading journals comprised of ten 100-word commentaries on the first ten chapters in Prose's study (along with three 100-word commentaries on specified fictional works – namely, the set of three stories either by Munro or by Ford that you *did not choose* to discuss in your Analytic Paper on Munro or Ford).

Discussions over the first half of the course will include special consideration of the topics brilliantly analyzed by American writer Francine Prose in her book *Reading Like a Writer*: topics such as "Narration," "Close Reading," "Words," "Sentences," "Paragraphs." Stories to be read in the second week to the fourth week of the course will include works by two of our contemporaries, one Canadian and one American: Alice Munro, winner in 2013 of the Nobel Prize in Literature, and Richard Ford, a very distinguished writer and anthologist who, interestingly for our purposes, also wrote the introduction to the edition of Munro's *The Progress of Love* that we'll be reading. As developed by such masters of the form, the short story is amazingly complex and resonant, powerfully charged in style, and enduring, thereby providing us with multiple and various ways of "Learning to Read and To Write Critically" and, equally importantly, providing us with great reading pleasure.

Discussions over the final half of classes will foreground examination of the applicability to two novellas, Irish writer James Joyce's "The Dead" (originally published in his collection *Dubliners*) and Canadian writer Alice Munro's "A Queer Streak" (included in *The Progress of Love*), of four contemporary approaches to "Learning To Read Critically" – Psychoanalytic Criticism, Reader-Response Criticism, The New Historicism, and Feminism – detailed by scholar Ross C. Murfin in sections he contributed to Daniel R. Schwarz's edition of James Joyce's "The Dead." (Hence the need for you to use this edition of "The Dead," not some other edition of *Dubliners* containing the novella.) We'll consider how Murfin's insights into these approaches, along with the separate accompanying scholarly essays on "The Dead" selected by Schwarz as examples of these four approaches, can open up study of Joyce's novella. At the same time, we'll explore how these same approaches can open up study of Munro's bold and fascinating novella "A Queer Streak." At the same time, I believe, these different approaches all need to be supported, if they're going to succeed, by the fundamental approach to reading critically advocated and exemplified so brilliantly by Francine Prose in her book *Reading Like a Writer*, an approach which I have chosen to call (with a good-humoured smile in the manner of my dear late friend the great Canadian essayist, short story

writer, and novelist Hugh Hood – my smile being an illustration of what’s known as “writing the body”) “The New Aestheticism.”

On a personal note, I would like to add that as the instructor of this course I bring a perspective shaped by an extensive formal and still continuing education, by my collaboration with many established scholars and professional writers in editing or co-editing some thirty volumes of critical and/or creative work – theory, criticism, autobiography, fiction, and poetry – and, at least of equal ongoing excitement for me, by the now thirty-five years of experience gained from teaching English full-time here at the University of Guelph to eager individuals such as yourselves.

COURSE FORMAT

As a teacher, editor, and scholar, I aim to encourage, in my work with university students, writers, and established scholars alike, the practice of ground-breaking, uniquely fulfilling blends of theoretical, analytic, imaginative, and personal thinking, expression, exchange (the preceding reference to “theoretical, analytic, imaginative, and personal” representing a summary of what I’ll term, with what I trust will be regarded as the appropriate degree of humour, the four-fold allegory of my personal pedagogy). In addition, I aim to provide opportunity and guidance so that seminar members can develop stronger skills in reading and reflection and analysis, stronger skills in research and personal communication and writing, greater comfort in themselves and with others, and, perhaps most especially, increased motivation to realize both individual and collective goals.

ENGL*2120 represents one of four core seminar-style courses in the Honours English program at the 2000 level and the 3000 level. As such, it is designed to provide time and space for spirited study and will require everyone’s commitment and engagement week in and week out.

1.3 Timetable

Class Time for Section 02

As a result of finding ourselves so unfortunately still fully in the midst of this ongoing Covid Era, what may be called “communication time” for this course between you and me and amongst yourselves – meaning communication electronically (largely and perhaps wholly by e-mail) but also, at intervals as appropriate, between you and me by telephone – will normally be set for every Monday evening from 7:00 to 10:00 p.m. (except for the Thanksgiving Day Holiday on Mon. 12 Oct. 2020) and, in the case of discussion between you and me, for any other time during my full set of 20 “School Hours” listed in the separate “Instructional Support” section of this document, except for the slots on Tues. and Thurs. from 11:30 a.m. to 1:00 p.m. reserved for my ENGL*3940*02 seminar. Class members will therefore need to

be available in your chosen place of study from 7:00 p.m. to 10:00 p.m every Monday evening (except Thanksgiving Day Mon. 12 Oct. 2020) and as needed for a replacement class from 7:00 p.m. to 10:00 p.m Friday evening 4 Dec. 2020 for independent work on course materials and for on-line exchange of ideas (largely and perhaps entirely via e-mail) to be arranged amongst smaller groups from our class organized by the approaches to reading and interpretation favoured by different individuals as chosen from the group discussed by scholar Ross. C. Murfin – Psychoanalytic Criticism, Reader-Response Criticism, The New Historicism, and Feminism – in overview-discussions of these subjects that he contributed to Daniel R. Schwarz's edition of James Joyce's "The Dead."

Description of, and Deadlines for, Formal Writing Assignments

We'll begin our reading with the first three stories from each of Munro's *The Progress of Love* and Ford's *Rock Springs*. One or the other of these sets of three stories will form the basis of your first writing assignment, an Analytic Paper of about 1,000 words, a paper to be submitted via e-mail to me at < tstruthe@uoguelph.ca > either by 7:00 p.m. on Mon. 19 Oct. (Advance Due Date: possible 3% bonus – the bonus to be awarded in cases when assignments originally receive a grade of 78% or higher) or at the latest by Noon Fri. 23 Oct. (Final Due Date: no bonus, no penalty). Under no circumstances will the analytic paper be accepted more than one week after the "Final Due Date" for the assignment of Noon Fri. 23 Oct. – that is, absolutely no later than Noon Fri. 30 Oct., whether or not the probable penalty of 2% per day for late submission is applied.

The second writing assignment will consist of a Reading Journal in 13 parts of approximately 100 words apiece (that is, totalling approximately 1,300 words) to be submitted via e-mail to me at < tstruthe@uoguelph.ca > either by 7:00 p.m. on Mon. 16 Nov. (Advance Due Date: possible 3% bonus – the bonus to be awarded in cases when assignments originally receive a grade of 78% or higher) or at the latest by Noon Fri. 20 Nov. (Final Due Date: no bonus, no penalty). Whether completed in full or in part, the Reading Journal must be submitted at the latest by Noon Fri. 20 Nov. Under no circumstances will this assignment be accepted later than that time. The Reading Journal will consist of double-spaced typed commentaries focussing on insights, examples, stylistic flourishes that you would most want to remember from, or that you would most want to tell someone else about, each of Chs. 1 to 10 of Francine Prose's *Reading Like a Writer* and the set of three stories either by Munro or by Ford that you *did not choose* to discuss in your Analytic Paper.

The third and last writing assignment for this section of the course will take the form of a Two-Part Take-Home Final Exam, both parts of which must be submitted via e-mail to me at < tstruthe@uoguelph.ca > no later than the time slot specified by the university for the exam. This assignment can of course be submitted to me earlier. Just be sure to watch your university e-mail account for an acknowledgement from me that your exam has been safely received; for until you receive such confirmation, the conclusion of your work for the course won't be official.

1.4 Final Exam

As noted above, there will be a Two-Part Take-Home Final Exam in this section of this course, both parts of which must be submitted via e-mail to me at < tstruthe@uoguelph.ca > no later than the time slot specified by the university for the exam. This assignment can of

course be submitted to me earlier. Just be sure to watch your university e-mail account for an acknowledgement from me that your exam has been safely received; for until you receive such confirmation, the conclusion of your work for the course won't be official.

Exam time and location is subject to change. Please see WebAdvisor for the latest information.

2 Instructional Support

2.1 Instructional Support

Dr. J.R. (Tim) Struthers
Instructor

E-mail: < tstruthe@uoguelph.ca >

Office Hours: Except for the times from 11:30 a.m. to 1:00 p.m. on Tues. and Thurs. devoted specifically to my ENGL*3940*02 seminar class, you may reach me by e-mail (or as needed may arrange a phone call) at any point during my following "School Hours" -- or "Office Hours" if you prefer -- for Fall 2020:

11:00 a.m.–4:00 p.m. Mon.

7:00 p.m.–10:00 p.m. Mon. (for ENGL*2120*02 class)

11:00 a.m.–4:00 p.m. Tues. (incl. 11:30 a.m.–1:00 p.m. for ENGL*3940*02 class)

11:00 a.m.–Noon Wed.

11:00 a.m.–4:00 p.m. Thurs. (incl. 11:30 a.m.–1:00 p.m. for ENGL*3940*02 class)

11:00 a.m.–Noon Fri.

Office Phone: NOT APPLICABLE AT THIS TIME. CELL-PHONE CONVERSATION BY ARRANGEMENT.

3 Learning Resources

3.1 Required Resources

Richard Ford (Readings)

Ford, Richard. *Rock Springs*. 1987. New York: Grove, 2009. ISBN 13: 978-0-8021-4457-7.

James Joyce (Readings)

Joyce, James. *The Dead*. Ed. Daniel R. Schwarz. Boston: Bedford Books / St. Martin's, 1994. ISBN 0-312-08073-5. Case Studies in Contemporary Criticism.

Alice Munro (Readings)

Munro, Alice. *The Progress of Love*. 1986. Introd. Richard Ford. Toronto: Penguin, 2006. ISBN 0-14-305497-X.

Francine Prose (Readings)

Prose, Francine. *Reading Like a Writer: A Guide for People Who Love Books and for Those Who Want to Write Them*. 2006. New York: HarperCollins, 2007. ISBN 978-0-06-077705-0.

Maxine Ruvinsky (Readings)

Ruvinsky, Maxine. *Practical Grammar: A Canadian Writer's Resource*. 3rd ed. Toronto: Oxford UP, 2014. ISBN 978-0-19-900230-6.

4 Learning Outcomes

LEARNING OUTCOMES FOR ENGLISH: SECOND YEAR

Critical and Creative Thinking

Students will apply close reading skills to produce a nuanced textual analysis that recognizes the multiplicity of meanings. Students will be introduced to relevant theoretical frameworks for literary and social analysis and will achieve competency in recognizing the objectives of different theoretical approaches. In their analyses, students in the seminar stream will be able to generate a dialogue between primary texts and secondary sources while maintaining their own voice. In the lecture stream, students will learn how to contextualize their readings in regard to questions of race, gender, and/or genre. In the creative writing classes, students will be able to recognize techniques of creative writing as a craft, and will demonstrate the ability to reproduce these techniques in their own creative writing. In all courses, students will learn how to use writing as a heuristic device.

Literacy

Students will learn how to follow and understand complex theoretical arguments, as well as recognize and analyze different modes of argumentation. In the seminar stream, students will learn how to access academic databases for secondary sources and will be able to integrate primary and secondary sources in an original argument. Students will learn how to evaluate, summarize, and analyze a range of refereed/peer-reviewed literary scholarship.

Global Understanding

Students will analyze texts that have been organized around a cultural grouping, issue or problematic. In the lecture stream, students will examine the literature of marginalized communities and demonstrate intercultural competence. In the seminar stream, students will develop an intellectual framework that allows for a critical engagement with difference and examine how texts participate in social change and. Students will grasp the relevance of historicization to textual analysis.

Communication

In the seminar stream, through presentations and discussions, students will acquire oral communication skills and the ability to collaborate on small-group projects and presentations. Students will write an average of 3600 words of formal prose in seminar courses, citing two to three outside sources and write an average of 1500 words of in-class writing in the lecture courses. In the seminar stream, besides utilizing textual evidence from the primary text, students will learn how to use secondary sources to support and develop their ideas, thereby mastering a formal academic style of writing. In the lecture stream, students will continue to hone skills in extemporaneous writing and argumentation by completing critical responses and exam essays.

Professional and Ethical Behaviour

Students will achieve organizational and time management skills in order to be prepared for class and submit work by assigned deadlines. They will be able to work productively in a group setting for presentations in seminar courses

COURSE OBJECTIVES for ENGL*2120 Seminar: Critical Practices

From "COMMON OBJECTIVES, CURRICULAR ROLES, BEST PRACTICES, AND WORKLOAD NORMS FOR ENGLISH COURSES," School of English and Theatre Studies, University of Guelph, adopted by the English faculty April 12, 2013.

The Core Seminars – ENGL* 2120, 2130, 3940, 3960

The four seminar courses required at the 2000- and 3000-levels are important components of students' English programs. They were designed to give students the opportunity to work in small groups in a learner-centred environment and to learn a variety of theoretical approaches to literary texts.

The calendar descriptions outline the general purpose of each course. Common objectives are needed for each course, however, in order to ensure that students learn skills that will be essential in their future studies. Such objectives do not in any way limit the right—actually the obligation—to make each iteration of the course unique, appropriate for both the instructor's pedagogical and methodological areas of expertise.

All of these courses are meant to include only a few literary texts, with concentration on applying theory, and on practicing interpretation while using literary theory, whether that theory comes from "real theory texts," "theory-for-students textbooks/summaries," or other kinds of texts that introduce or expand on the theory or theories of literary interpretation.

These courses are designated as writing- and presentation-intensive, and should continue to be so. Writing skills should be taught and practiced through multiple writing assignments, and all students should contribute at least one major oral report, presentation, or seminar in each course.

In all these courses, students should be given both the tools and the room to read in original ways, to analyze deeply, to think for themselves, and to initiate their own discussions.

For scheduling reasons, we cannot expect students to take these courses in sequence. Through advising and in on-line and other course selection materials, however, we will strongly advise students to take 2120 before the other seminar courses and to enrol in 2120 concurrently with 2080 only if they have performed exceptionally well in 1080.

As both levels of core seminars are designated as writing-intensive courses, they should require approximately three hours of reading and five hours of writing per week, on average, in addition to class time.

2000-level seminars focus on seminar presentation skills, consistent and active participation in class discussion, and developing essay writing skills. Different types of assignments can be selected, keeping in mind that the range of these should balance monitoring active reading, developing public speaking skills, increasingly complex critical reading, and critical writing.

Students should receive several opportunities to do critical writing of varying lengths, allowing instructors to give detailed feedback that students can respond to through re-writes or by applying the feedback to the next assignment. Students' language abilities can be quite polarized at this level in terms of grammar, syntax, word choice, spelling, with some needing remedial help from resources such as the Learning Commons to become fully literate. A total of approximately 3,000 words of formal prose is recommended to ensure practice and development of writing skills. Any quizzes, tests, and in-class exams should be given in addition to this recommended amount of critical writing.

Common methods for the core seminar courses:

* The instructor, for the most part, does not lecture, but advises, encourages, observes, instructs, and offers suggestions. The students themselves must read, research, and discover, undergoing the learning process, but with guidance.

* This course involves continuous participation of students. It is very important that each student be committed to attending class, completing all assignments, and participating in discussions and class activities.

* The instructor will assign important literary, theoretical, and critical texts, with clear and specific instructions about assignments, about the manner in which the seminars should be conducted, and about the writing of essays. Instruction in research and writing presentations and papers will be provided, as well.

4.1 Course Learning Outcomes

By the end of this course, you should be able to:

1. utilize principles of literary theory, including those from a selection of the major theoretical schools. This course is intended to be an introduction to literary theory, a foundation for the in-depth explorations of literature and theory in the other core seminars and in upper-level courses
2. analyze literary and theoretical texts (or texts that teach about theory)
3. read literary criticism—journal articles, chapters in anthologies, etc.—in critical ways and to apply theoretical models to a limited number of literary texts.
4. advance to upper-level courses in literary studies having developed a working understanding of central tenets, terminology, and movements in literary theory.

5 Teaching and Learning Activities

For the convenience of seminar members wishing to see here the specific details of readings and announcements and assignments for our first four weeks together, details are given below that cover the period leading up to the two-day break for the Thanksgiving Day Holiday and the Fall Study Break Day Holiday on Mon. 12 and Tues.13 Oct. 2020. Complete details for all twelve weeks of our seminar will be posted on CourseLink by the start of classes as a separate document entitled "Schedule of Classes."

5.1 Lecture

Mon, Sep 14

Topics:

PERSONAL WELCOME FROM INSTRUCTOR ON WEBADVISOR; Aims and Design of the Course; Readings; Description of Assignments; Explanation and Assignment of Topics for the First Round of Seminars Over the Next Three Weeks

*** Assign All Three Sets of First Round of Seminars for Mon. 21 Sept. & Mon. 28 Sept. & Mon. 5 Oct.**

– That Is, Up To Thanksgiving Day and the Fall Study Break Day Holiday on Mon. 12 and Tues. 13 Oct. 2020
 – with Seminar Outlines To Be Submitted to the Instructor as Word Documents (NOT AS PDFs) by 7:00 p.m. on the Mon. Identified for Considering That Topic, Then Distributed by the Instructor to the Class for Their Individual Reading As Well As Being Assessed Privately for Each Student by the Instructor Within a Week's Time

* Posting on CourseLink of a Message from the Instructor about Ways of Preparing Seminar Outlines
 – with Your Individual Seminar Outlines To Be Submitted to the Instructor as Word Documents (NOT AS PDFs) So That Each Mon. Evening's Outlines Can Be Readily Assembled by the Instructor as a Single Group To Distribute to the Class To Read

*** Time Up To and Including 7:00 to 10:00 p.m. Tonight, Mon. 14 Sept., for Seminar Members To Raise Questions about the Course Via E-Mail Sent to the Instructor < tstruthe@uoguelph.ca > and for the Instructor to Answer As Many Individual Questions As Possible on CourseLink**

Mon, Sep 21

Topics:

est. 8 seminars, depending on class size, to begin First Round

Ross C. Murfin, "What Is Psychoanalytic Criticism?" in Daniel R. Schwarz, ed., *The Dead* (85-102)

Ross C. Murfin, "What Is Reader-Response Criticism?" in Daniel R. Schwarz, ed., *The Dead* (125-36)

Ross C. Murfin, "What Is the New Historicism?" in Daniel R. Schwarz, ed., *The Dead* (150-63)

Ross C. Murfin, "What Is Feminist Criticism?" in Daniel R.

Schwarz, ed., *The Dead* (178-90)
 Alice Munro, "The Progress of Love," *The Progress of Love*
 (likely x2)
 Richard Ford, "Rock Springs," *Rock Springs* (likely x2)

Maxine Ruvinsky, "Four Stages of Writing," from Ch. 9,
 "Writing Well: A Compendium of Tips," *Practical Grammar*
 (165-76)

*** Confirm Next Week's Presentations for Mon. 28 Sept.**

*** ASSIGN AND DISCUSS ANALYTIC PAPER**, a paper of about 1,000 words to be submitted via e-mail to me at < tstruthe@uoguelph.ca > either by 7:00 p.m. on Mon. 19 Oct. (Advance Due Date: possible 3% bonus -- the bonus to be awarded in cases when assignments originally receive a grade of 78% or higher) or at the latest by Noon Fri. 23 Oct. (Final Due Date: no bonus, no penalty). Under no circumstances will the analytic paper be accepted more than one week after the "Final Due Date" for the assignment of Noon Fri. 23 Oct. -- that is, absolutely no later than Noon Fri. 30 Oct., whether or not the probable penalty of 2% per day for late submission is applied.

Mon, Sep 28

Topics:

est. 8 seminars, depending on class size, to continue First Round

Alice Munro, "Lichen," *The Progress of Love* (likely x2)
 Richard Ford, "Great Falls," *Rock Springs* (likely x2)
 Francine Prose, Ch. 5, "Narration," *Reading Like a Writer*
 Francine Prose, Ch. 1, "Close Reading," *Reading Like a Writer*
 Francine Prose, Ch. 2, "Words," *Reading Like a Writer*
 Francine Prose, Ch. 3, "Sentences," *Reading Like a Writer*

Maxine Ruvinsky, Ch. 1, "Parts of Speech," *Practical Grammar* (2-26)

Time To Receive and To Answer on WebAdvisor Questions about Analytic Paper

*** Confirm Next Week's Presentations for Mon. 5 Oct.**

Mon, Oct 5

Topics: **est. 8-9 seminars, depending on class size, to finish First Round prior to Thanksgiving Day class break**

Alice Munro, "Monsieur les Deux Chapeaux," *The Progress of Love* (likely x3)

Richard Ford, "Sweethearts," *Rock Springs* (likely x3)

Francine Prose, Ch. 4, "Paragraphs," *Reading Like a Writer*

Richard Ford's Introduction to Munro's *The Progress of Love* (likely x2)

Maxine Ruvinsky, Ch. 2, "Sentence Structure," including

"Subjects and Predicates," "Phrases and

Clauses," "Sentence Types," "Sentence Patterns," *Practical Grammar* (31-46)

Time To Receive and To Answer on WebAdvisor Questions about Analytic Paper

*** Assign Second Round of Seminars for Mon. 19 Oct. & Mon 26 Oct. & Mon. 2 Nov.**

*** N.B.: The University will take a two-day break for the Thanksgiving Day Holiday and the Fall Study Break Day Holiday on Mon. 12 and Tues. 13 Oct. Our next class time will be from 7:00 to 10:00 p.m. on Mon. 19 Oct.**

Mon, Oct 19

Topics: For Details about This Session, Please See Full "Schedule of Classes" on CourseLink

Mon, Oct 26

Topics: For Details about This Session, Please See Full "Schedule of Classes" on CourseLink

Mon, Nov 2

Topics: For Details about This Session, Please See Full "Schedule of Classes" on CourseLink

Mon, Nov 9

Topics: For Details about This Session, Please See Full "Schedule of Classes" on CourseLink

Mon, Nov 16

Topics: For Details about This Session, Please See Full "Schedule of Classes" on CourseLink

Mon, Nov 23

Topics: For Details about This Session, Please See Full "Schedule of Classes" on CourseLink

Mon, Nov 30

Topics: For Details about This Session, Please See Full "Schedule of Classes" on CourseLink

Fri, Dec 4

Topics: For Details about This Session, Please See Full "Schedule of Classes" on CourseLink

6 Assessments

6.1 Marking Schemes & Distributions

In addition to contributing as regularly and as meaningfully to class discussion to whatever degree and in whatever format (such as e-mail within smaller groups) the restrictions presented both by Covid and by technological limitations allow, seminar members will be expected to submit (for circulation by the instructor to the rest of the class) carefully prepared outlines and bibliographies for) three seminar presentations: a First Seminar and a Second Seminar of 10 to 15 to perhaps 20 minutes apiece (with work on the First Seminar and the Second Seminar to include preparation of one copy for the presenter and one copy for the instructor of a 2-page outline -- saved as a Word document, NOT AS A PDF -- accompanied by a bibliography in MLA format), followed by a Third Seminar of 20 to perhaps 30 minutes (with a 2½- to 3-page outline -- saved as a Word document, NOT AS A PDF -- accompanied by a bibliography in MLA format). Each of these three class presentations will be worth 10% apiece. The noted time spans for the three class presentations are meant to include intervals for questions and discussion during and after the presenter's remarks. Presenters should be sure not to introduce so many topics, however important or interesting these may be, that you end up limiting valuable discussion time and/or skimming over key points of analysis (therefore requiring me or another seminar member, under normal teaching

circumstances, to interrupt and ask for elaboration on a crucial observation you have just made).

As well, seminar members will be expected to submit three writing assignments, guidelines for which will be provided on WebAdvisor. All assignments will seek to encourage the cultivation of a personal voice or style. These three writing assignments will include:

an Analytic Paper of about 1,000 words, to be submitted via e-mail to me at < tstruthe@uoguelph.ca > either by 7:00 p.m. on Mon. 19 Oct. (Advance Due Date: possible 3% bonus -- the bonus to be awarded in cases when assignments originally receive a grade of 78% or higher) or at the latest by Noon Fri. 23 Oct. (Final Due Date: no bonus, no penalty). Under no circumstances will the analytic paper be accepted more than one week after the "Final Due Date" for the assignment of Noon Fri. 23 Oct. -- that is, absolutely no later than Noon Fri. 30 Oct., whether or not the probable penalty of 2% per day for late submission is applied.

a Reading Journal in 13 parts of approximately 100 words apiece (that is, totalling approximately 1,300 words),

to be submitted via e-mail to me at < tstruthe@uoguelph.ca > either by 7:00 p.m. on Mon. 16 Nov. (Advance Due Date: possible 3% bonus -- the bonus to be awarded in cases when assignments originally receive a grade of 78% or higher) or at the latest by Noon Fri. 20 Nov. (Final Due Date: no bonus, no penalty). Whether completed in full or in part, the Reading Journal must be submitted at the latest by Noon Fri. 20 Nov. Under no circumstances will this assignment be accepted later than that time. The Reading Journal will consist of double-spaced typed commentaries focussing on insights, examples, stylistic flourishes that you would most want to remember from, or that you would most want to tell someone else about, each of Chs. 1 to 10 of Francine Prose's *Reading Like a Writer* and the set of three stories either by Munro or by Ford that you *did not choose* to discuss in your Analytic Paper.

and a Two-Part Take-Home Final Exam, both parts of which must be submitted via e-mail to me at < tstruthe@uoguelph.ca > no later than the end of the 2-hour time slot scheduled by the registrar's office for the exam. This assignment can of course be submitted to me earlier. Just be sure to watch your university e-mail account for an acknowledgement from me that your exam has been safely received; for until you receive such confirmation, the conclusion of your work for the course won't be official.

Topics for the Two-Part Final Exam will be posted on WebAdvisor.

Perhaps the most important comment I could offer as you prepare the Take-Home Final Exam would be to emphasize the need for you NOT to feel anxious, but rather to trust that what you have learned consciously or unconsciously in the course will at this stage help you immensely in ways that you may not fully appreciate -- but I will!

10% of the course grade will be designated for Overall Effort, Participation, Improvement (including work on the Take-Home Final Exam).

6.2 Methods of Evaluation and Weights:

10% > First Seminar of a length, in typed form, equal to 10 to 15 to perhaps 20 minutes if presented aloud (you should try this out at home), including intervals for discussion defined by actual questions for the class inserted at different points throughout the outline not at the end – so let us say 2 pages of mixed single- and double-spaced text consisting of headings, main arguments, specific examples, close analysis, and questions for the class together with a Works Consulted page listing primary and secondary texts

10% > Second Seminar of a length, in typed form, equal to 10 to 15 to perhaps 20 minutes if presented aloud (you should try this out at home), including intervals for discussion defined by actual questions for the class inserted at different points throughout the outline not at the end – so let us say 2 pages of mixed single- and double-spaced text consisting of headings, main arguments, specific examples, close analysis, and questions for the class together with a Works Consulted page listing primary and secondary texts

20% > 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

10% > Third Seminar of a length, in typed form, equal to 20 to perhaps 30 minutes if presented aloud (you should try this out at home), including intervals for discussion defined by actual questions for the class inserted at different points throughout the outline not at the end – so let us say 2 1/2 to perhaps 3 pages of mixed single- and double-spaced text consisting of headings, main arguments, specific examples, close analysis, and questions for the class together with a Works Consulted page listing primary and secondary texts

20% > Two-Part 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 Take-Home Final Exam)

A PERSONAL ASSURANCE:

Students should rest assured that all marks for the different parts of this course are very carefully determined on the basis of my acute sense of the academic standards necessary at each educational level and my acute sense of the personal challenges posed by a system, a world, that continues to need much transformation. Further, all marks for each part of the course are checked for accuracy by me while and after entering them on computer in the process of preparing final grades.

6.3 Guidelines and Policies for Seminar Presentations and Outlines and for Out-of-Class Writing, Including Journal Writing

Guidelines and Policies for Preparation of Seminar Presentations, Seminar Outlines, along with Other Assignments, and for Submission of All Written Work:

Please Note: Because I want to keep this particular group of instructions intact for future use – though some will obviously not apply under our present circumstances – the instructions in this particular section represent only a very lightly edited version of the instructions that I usually provide about the matters covered here. I will therefore need to leave it to your good judgment to determine which of the following instructions you need to take into account under our present circumstances. ***The one major new addition to these instructions for Fall 2020 is as follows: When submitting seminar outlines electronically to me at < tstruthe@uoguelph.ca > be sure to save them as Word documents (NOT AS PDFs) so that they can be readily combined by me into a single document for distribution electronically to the class.***

The length of Seminar Presentations will be restricted in the case of the 1st and 2nd seminars

to 10 to 12 to perhaps 15 minutes apiece and in the case of the 3rd seminar to typically 20 to 30 minutes apiece depending on class enrolment and on time available on a given day. These totals need to include appropriate amounts of time for questions and discussion that you should arrange to have at different intervals rather than leaving all questions and discussion until you have finished your own remarks. It is also very important that you learn not to hasten over key points in an effort to increase the range of what you cover; please understand that others, including the instructor, appreciate that you must be highly selective in what you discuss in order to analyze in any detail or depth. To increase engagement with – and by – other seminar members, presentations should *NOT* be written out in full then read aloud; instead, they should be well thought out, carefully structured, and delivered as extemporaneously as possible from a concise detailed outline of approximately 2 pages of mixed double-spaced and single-spaced type. Care should be taken to slow down the pace of your delivery, and to enhance emphasis, especially when you need to read passages of quoted material or need to read complex statements of your own.

Seminar Presentations will be evaluated in terms of (1) the quality of your study of the material treated; (2) your choices of focus, organization of points, and management of time for presentation and discussion; (3) your efforts to involve and to guide the rest of the class in discussion at various stages; (4) your communication skill and style; and (5) the accuracy in grammar, mechanics, and use of MLA format in your typed outline and accompanying “Works Consulted” (I find that much more intriguing than a more restrictive “Works Cited”)

Please Note: At the start of the three classes when you are scheduled to present, you will be required to submit to the instructor a *single copy* of the typed outline that you use for your seminar. (*DO NOT* photocopy a set of outlines for distribution to the entire class; people need to develop abilities as better listeners.) Append to your outline an accurate list of “Works Cited” or “Works Consulted.” Instead of reproducing often incomplete and sometimes inaccurate data found on-line (or reproducing data from memory), *BE SURE* to check closely all bibliographical details you intend to include against the actual texts of the works you plan to cite. At the end of any item which you have retrieved on-line but which you have not yet been able to inspect first-hand, add a notation in square brackets stating “[Still to be verified first-hand.]”

Like regular written assignments, seminar outlines should be typed using an easily readable 12-point typeface, then printed on one side of the page with standard-sized margins around the entire page. Although normally all written assignments should be double-spaced, seminar outlines can benefit from being typed in a combination of double- and single-spacing of your particular preference.

Carefully proofread a hard copy (not just the on-screen version) of each assignment, including bibliographical material; then make corrections (by hand if necessary) to avoid penalties for errors.

BE SURE to keep a safe electronic copy and hard copy of every assignment.

The following will not apply in Fall 2020: AND PLEASE submit your work *PERSONALLY* at class (or, if needed, at the instructor’s office).

The following will not apply in Fall 2020: *DO NOT LEAVE WORK AT THE ENGLISH OFFICE, OR PUT IT IN THE INSTRUCTOR’S MAILBOX*, or (unless you receive approval to do so) attach it to an e-mail.

Guidelines and Policies for Preparation and Submission of Out-of-Class Writing, Including Journal Writing:

Out-of-class assignments should be typed double-spaced using an easily readable 12-point typeface, then printed on one side of the page with standard one-inch margins around the entire page.

Assignments should be proofread meticulously not only to avoid penalties for unnecessary errors but also to enhance the reader's impression that you care about the quality of your work. To increase accuracy, convert the text and the concluding list of "Works Cited" (or "Works Consulted") to double-spacing before proofreading them so you can see mistakes more readily. Be sure to proofread a hard copy, not just the on-screen version.

The text and your "Works Cited" (or "Works Consulted") should be prepared in MLA form. For guidelines, consult the *MLA Handbook for Writers of Research Papers*, the *MLA Style Manual and Guide to Scholarly Publishing*, or relevant chapters in a volume such as Maxine Ruvinsky's *Practical Grammar: A Canadian Writer's Resource* (one of our course texts).

7 Course Statements

7.1 Particular Emergencies

If you are faced, for example, with an unexpected situation that will involve your being late for or absent from a seminar presentation that you are scheduled to give, kindly send me a message via e-mail at <tstruthe@uoguelph.ca> as soon as you possibly can -- making sure to provide a phone number at which I can reach you since that may well prove to be a more effective means of my responding to you than by e-mail. Ideally, of course, I would like to be informed of any such situation in sufficient time before class starts so that I could make any necessary adjustments in my own plans and preparations for the seminar.

7.2 Special Circumstances

If special circumstances disrupt or appear likely to disrupt your studies during the term or in the exam period, please recognize that it is your responsibility to inform and to seek academic advice from your instructors and your program counselling office so we may support you as best we can.

7.3 Possible Penalties for Delays in Submission of Seminar Materials As

Scheduled

Because seminar materials need to be reviewed as soon as possible after a seminar, a penalty of 2% per day including weekends will typically apply in the case of late submission of any seminar outline or accompanying bibliographical material or both except in special circumstances and with the provision of oral or written testimony by the student, acceptable to the instructor. It should be noted, however, that the University will not require verification of illness (doctor's notes) for the Fall 2020 or Winter 2021 semesters.

Penalties will not be deducted if illness or some other situation beyond a student's control prevents an individual from communicating immediately with the instructor about the problem but the instructor is contacted within 72 hours and a satisfactory explanation for the student's absence is supplied. In some situations, however, for example if the explanation seems less than fully satisfactory or if an individual has a satisfactory reason but neglects to notify the instructor within 72 hours, a penalty of 2% per day including weekends may be applied.

7.4 Policy Regarding Final Possible Late Submissions of Writing Assignments

POLICY REGARDING FINAL POSSIBLE LATE SUBMISSION OF THE ANALYTIC PAPER

Under no circumstances will the analytic paper be accepted more than one week after the "Final Due Date" for the assignment of Noon Fri. 23 Oct. – that is, absolutely no later than Noon Fri. 30 Oct., whether or not the probable penalty of 2% per day for late submission is applied.

POLICY REGARDING FINAL POSSIBLE LATE SUBMISSION OF THE READING JOURNAL

Whether completed in full or in part, the Reading Journal must be submitted at the latest by Noon Fri. 20 Nov. Only under extraordinary circumstances will this assignment be accepted later than that time – and then only with the permission of the instructor and only up to 7:00 p.m. Fri. 4 Dec.

BOTH PARTS OF THE 2-PART TAKE-HOME FINAL MUST BE SUBMITTED TO MY E-MAIL < tstrueth@uoguelph.ca > NO LATER THAN THE END OF THE 2-HOUR TIME SLOT SCHEDULED BY THE REGISTRAR'S OFFICE FOR THE EXAM.

7.5 Important Note about Final Date of 7:00 p.m. Fri. 4 Dec. for completing

all non-final-exam work

Other than the Two-Part Take-Home Final Exam – both parts of which must be submitted personally to me via e-mail at < tstruthe@uoguelph.ca > no later than the end of the time slot for the exam specified by the university -- all other remaining work must be submitted no later than the start of our rescheduled class at 7:00 p.m. on Fri. 4 Dec. 2020, unless written approval for any exception is obtained from the instructor by that date.

7.6 And for Your Special Attention

In general, the time set for our final possible class from 7:00 - 10:00 p.m. Fri. 4 Dec. will be the last opportunity to ask me questions -- including further questions you may wish to pose by e-mail -- about the take-home final exam. From that time onward through the rest of December, the responsibilities I will face completing in a careful but timely manner all final marking and calculations for my teaching this Fall and attending to other demanding professional responsibilities will permit me to respond to e-mail messages typically in the most urgent of circumstances only.

Please note that the individual marks for Overall Effort, Participation, Improvement are calculated on the basis of each student's achievements over the duration of the course, including work on the Take-Home Final Exam; consequently, these grades are only determined after each student's Final Exam has been assessed. As well, please note that university policy prohibits release by the instructor of final marks.

8 University Statements

8.1 Email Communication

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

8.2 When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions

<https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml>

8.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

Associate Diploma Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.shtml>

8.4 Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

8.5 Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website

<https://www.uoguelph.ca/sas>

For Ridgetown students, information can be found on the Ridgetown SAS website
<https://www.ridgetownc.com/services/accessibilityservices.cfm>

8.6 Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community-faculty, staff, and students-to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Graduate Calendar - Academic Misconduct

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

8.7 Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

8.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars

<https://www.uoguelph.ca/academics/calendars>

8.9 Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings and academic schedules. Any such changes will be announced via

CourseLink and/or class email. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

8.10 Illness

The University will not require verification of illness (doctor's notes) for the fall 2020 or winter 2021 semesters.
