



ENGL*3940 Seminar: Form, Genre, and Literary

Value

Fall 2020

Section(s): 02

School of English and Theatre Studies

Credit Weight: 0.50

Version 2.00 - September 10, 2020

1 Course Details

1.1 Calendar Description

This seminar focuses on textual conventions such as form, style, and genre as they inform the interaction between reader and text. The impact of these conventions on the processes of literary production, reception, the production of meaning, and the assessment of literary value will be explored in relation to a limited number of literary works. (Choice of focus and texts to be determined by individual instructors.) Writing- and presentation-intensive course.

Pre-Requisites:

ENGL*2080

Restrictions:

Registration in the English major, minor or area of concentration.

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 normally require verification of illness (doctor's notes) for fall 2020 or winter 2021 semester courses. However, requests for Academic Consideration may still

require
medical documentation as appropriate.

TOPIC for SECTION 02 of ENGL*3940

Instructor: Dr. J.R. (Tim) Struthers

AUTOBIOGRAPHY; FICTICITY; ALLEGORY

class members should be available to carry out study for this course independently and in correspondence with one another by e-mail and also in communication with me by e-mail or as needed by phone each Tuesday and Thursday from 11:30 a.m. to 12:50 p.m.

PLEASE NOTE:

This section of ENGL*3940 will fulfill the "Distribution Requirements" in Canadian Literature for English Programs.

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 ENGL*3940*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*3940 has been designated a writing- and presentation-intensive course, and for each section of this core English seminar the choices of focus and texts and approach are made by the particular instructor. In my view, such a course provides a notable opportunity for seminar members and their instructor to grow both as individuals and as a collectivity, to intensify and to broaden our perspectives. The style of this course and the nature of the particular topic chosen for this section of the course offer a chance to develop and possibly radically alter our understanding of traditionally distinct, now often merging art forms, of their values to ourselves and to others. As one very important facet of this objective, members of this seminar should consider themselves not simply invited but encouraged to reflect on and to explore the potential that the three different elements “Autobiography; Ficticity; Allegory” comprising the topic of this seminar contain for enhancing our thinking and writing in ways that give more scope to the individual imagination.

This course will aim to develop an appreciation for and an enjoyment of the genres of the short story, the novella, and the story cycle in the context of theoretical studies of autobiography, the short story, and allegory. In terms of the fiction assigned for this course, class members will read the whole of the story sequence *Dubliners* by Irish/European/world writer James Joyce (1882-1941), the five-story “Linnet Muir” sequence from the volume *Montreal Stories* by Canadian/European/world writer Mavis Gallant (1922-2014), five stories selected by the instructor from the volume also named *Montreal Stories* by contemporary Canadian/American/world writer Clark Blaise (1940-), along with the whole of *The View from Castle Rock*, the family history/herstory and third-last book by Canadian/world writer (and Canada's first Nobel Prize in Literature winner) Alice Munro (1931-) as well as the important career-concluding four-story “Finale” to *Dear Life*, Munro's last book. Another way of describing the course's focus would be to say that we will be exploring what it means to read a short story or novella or story cycle autobiographically and fictively and allegorically. Required theoretical readings for the course will include the whole of Linda Anderson's *Autobiography* (2nd ed.) and Jack Hodgins' *A Passion for Narrative: A Guide for Writing Fiction* and Jeremy Tambling's *Allegory* – each of which you'll be expected to discuss chapter by chapter in two sets of reading journals prepared for the course.

As part of both the required reading and the required writing for this seminar, each student will be asked to prepare two sets of reading journals commenting briefly on each chapter (including any introduction) in the three theoretical volumes *Autobiography*, by Linda Anderson (2nd ed.), *A Passion for Narrative: A Guide for Writing Fiction*, by Jack Hodgins, and *Allegory*, by Jeremy Tambling. The first set of these reading journals will need to be submitted shortly before or shortly after the Thanksgiving Day Holiday (advance due date, with possible 3% bonus to be awarded in cases when assignments originally receive a grade of 78% or higher, 11:30 a.m. - 1:00 p.m. Thurs. 8 Oct.; final due date, no bonus, no penalty,

11:30 a.m. - 1:00 p.m. Thurs. 15 Oct.); the second set of these reading journals will need to be submitted as one part of the Two-Part Take-Home Final Exam for the course. These three volumes by Anderson and Hodgins and Tambling have been chosen because they will serve you in your studies both in this course and, on account of their historical and theoretical range, in various other parts of the English curriculum.

Together, readings and research, presentations and class discussion, along with written work for this seminar are meant to foster a process by which different possibilities for individual study and expression on multiple theoretical, analytic, imaginative, and personal levels can be realized and kept powerfully mobilized. In my view, such a course provides a notable opportunity for seminar members and their instructor to grow both as individuals and as a collectivity, to intensify and to broaden our perspectives by several means:

(1) by stressing a variety of key forms or modes of creative and critical thinking, expression, language – the autobiographical and the fictitious and the allegorical (not that these can be separated except for intellectual convenience) – and by having students read full-length theoretical studies of each of these that serve to expand and to deepen greatly seminar members' historical awareness of theoretical debates and of literary works by providing detailed examples ranging from Classical Greek and Roman creative and critical writing, as well as influential examples of biblical interpretation, through crucial Renaissance (that is, "early modern") examples and crucial nineteenth-century examples, to the present;

(2) by providing an opportunity to study, to reflect on, to discuss the intricacies of assorted related literary genres of very considerable sophistication: the short story, the novella, the story sequence or story cycle, along with the possibilities to be discovered through exploring the form of the creative / critical / research essay ;

(3) by providing an opportunity for close study and discussion of form and technique and style in the work of various highly distinguished prose writers such as James Joyce and Mavis Gallant and Clark Blaise or Alice Munro;

(4) while concentrating on works that form very important parts of Canadian writing, also including a representation of works from a second national literature, Irish literature, both of which occupy important places in the ongoing history of colonial / national / postcolonial writing;

and perhaps most importantly,

(5) by promoting, throughout the course and especially in the individually chosen special writing project undertaken by each seminar member in consultation with the instructor, varying approaches and emphases that each person brings to this course from previous and current studies in English, or other disciplines, in which they may be majoring or minoring and/or varying approaches and emphases that each person discovers during this course, thereby encouraging each seminar member to pursue in an individual way the groundbreaking blend of theoretical, analytic, imaginative, and personal thinking, expression, exchange offered here.

By such means, this seminar aims to reach widely across the English curriculum and at the

same time to contribute in an arguably uniquely enriching and uniquely fulfilling way to the learning of all the English minors and English majors enrolled in the seminar.

As well, by giving special attention to the topic of issues raised by the acts of arranging and rearranging that figure prominently in many of the texts chosen for this course, the seminar not only provides a new and significant way of opening up discussion of issues of central importance to the critical interpretation and reinterpretation of literary works such as these, but also provides experience of practical value to members of the course who go on to work in such fields as teaching and publishing and proceed to design courses, books, and so forth of their own in the years ahead.

It is also hoped that the experience and the versatility gained on the part of the instructor of this seminar as the editor or co-editor to date of some thirty volumes of theory, criticism, autobiography, stories, and poetry, and his experience as a highly committed, highly enthusiastic full-time teacher at this institution for now 35 years, will be of direct and lasting value in assisting and motivating members of this seminar to improve their writing skills and to embark on new directions for their writing.

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 groundbreaking, 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 writing, greater comfort in themselves and with others, and, perhaps most especially, increased motivation to realize both individual and collective goals.

ENGL*3940 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 Tuesday and Thursday 11:30 a.m. to 12:50 p.m. (except for the school holiday on Tues. 13 Oct. 2020, the day after Thanksgiving) 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 slot on Mon. eve. from 7:00 to 10:00 p.m. reserved for my ENGL*2120*02 seminar. Class members will therefore need to be available in your chosen place of study from 11:30 a.m. to 12:50 p.m. every Tuesday and Thursday (except for the school holiday on Tues. 13 Oct. 2020, the day after Thanksgiving) and as needed for a replacement class from 11:30 a.m. to 12:50 p.m. Thurs. 3 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.

Smaller e-mail discussion groups will be organized by individual class members' anticipated favourite interests amongst the three theoretical elements or approaches that we'll be focussing on – Autobiography and/or Ficticity and/or Allegory – as represented by the the three theoretical books, Linda Anderson's *Autobiography* and Jack Hodgins' *A Passion for Narrative: A Guide for Writing Fiction* and Jeremy Tambling's *Allegory*, each of which you'll be reading in full and commenting on chapter by chapter in two series of journal entries you'll be preparing.

Description of, and Deadlines for, Formal Writing Assignments

Each student will be asked to prepare two sets of reading journals (the first group due between Thurs. 8 Oct. and Thurs. 15 Oct. as explained below and the second group to be submitted as the first portion of the Two-Part Take-Home Final Exam for the course) commenting briefly on each chapter (including any introduction) in the three theoretical volumes *Autobiography*, by Linda Anderson (2nd ed.), *A Passion for Narrative: A Guide for Writing Fiction*, by Jack Hodgins, and *Allegory*, by Jeremy Tambling.

The first set of 13 separate approximately 100-word reading journals (that is, totalling approx. 1,300 words) on the first 13 assigned chapters from the three books by Anderson (Intro., Ch. 1, Ch. 2) and Hodgins (Chs. 1-6) and Tambling (Intro., Ch. 1, Ch. 2, Ch. 3) will need to be submitted shortly before or shortly after the Thanksgiving Day Holiday (advance due date, with possible 3% bonus to be awarded in cases when assignments originally receive a grade of 78% or higher, 11:30 a.m. - 1:00 p.m. Thurs. 8 Oct.; regular due date, with no bonus, no penalty, 11:30 a.m. - 1:00 p.m. Thurs. 15 Oct.; or, likely with a late penalty of 2% per day, and only in special circumstances and having informed the instructor as far as possible in advance, at the latest by 11:30 a.m. - 1:00 p.m. Thurs. 22 Oct.

The second set of 13 separate approximately 100-word reading journals (that is, totalling approx. 1,300 words) on the next 13 chapters from the three books by Anderson (Ch. 3, Ch. 4, Ch. 5) and Hodgins (Chs. 7-12) and Tambling (Ch. 4, Ch. 5, Ch. 6, Ch. 7) will need to be submitted as the first part of the Two-Part Take-Home Final Exam for the course.

Then, very importantly, each student will have the considerable personal satisfaction, I trust, of devoting the necessary thought and time to preparing (following consultation with the instructor on your choice of topic) a 2,500-word Special Creative/Critical/Research Project, to be submitted by 11:30 a.m. - 1:00 p.m. Tues. 24 Nov. – and with a final possible due date, even with a likely late penalty of 2% per day, and only in special circumstances and having informed the instructor as far as possible in advance, at the latest by 11:30 a.m. - 1:00 p.m. Tues. 1 Dec.

In addition, 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.

The two parts of the Take-Home Final Exam for the course will take the following form:

(1) a second set of 13 separate approximately 100-word reading journals (that is, totalling approx. 1,300 words) on the next 13 chapters from the three books by Anderson (Ch. 3, Ch. 4, Ch. 5) and Hodgins (Chs. 7-12) and Tambling (Ch. 4, Ch. 5, Ch. 6, Ch. 7);

(2) a proposal of about 500 words (with a working bibliography, *not annotated*, listing a small selection of appropriate theoretical, critical, and imaginative works) outlining a new essay that you can imagine yourself wanting to write on a subject or a work that you found to be of special interest in our course, considered in terms of one or more of the defining forms or creative principles studied in the course: Autobiography and/or Ficticity and/or Allegory.

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 period from 7:00 to 10:00 p.m. on Mon. evening devoted specifically to my ENGL*2120*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

REQUIRED READINGS:

Theoretical Writing (all 3 titles to be read in full)

Anderson, Linda. *Autobiography*. 2nd ed. Abingdon, Eng.: Routledge, 2011. The New Critical Idiom. ISBN 13: 978-0415-57214-9. [\[IN FULL.\]](#)

Hodgins, Jack. *A Passion for Narrative: A Guide for Writing Fiction*. Rev. ed. Toronto: McClelland & Stewart, 2001. ISBN 13: 978-0771041983. [\[IN FULL.\]](#)

Tambling, Jeremy. *Allegory*. Abingdon, Eng.: Routledge, 2010. The New Critical Idiom. ISBN-13: 978-0-415-34006-9. [\[IN FULL.\]](#)

Literary Works (4 titles to be read in full or in part as follows)

Joyce, James. *Dubliners*. Toronto: Penguin, 2014.

[\[IN FULL\]](#): 14 stories and 1 novella, beginning with "The Sisters," "An Encounter," and "Araby," then proceeding through to the closing novella "The Dead."]

Gallant, Mavis. *Montreal Stories*. Selected and introd. Russell Banks. Toronto: Penguin, 2018.

[\[5 SELECTIONS\]](#): namely, the "Linnet Muir" sequence: (1) "The Doctor," (2) "Voices Lost in Snow," (3) "In Youth Is Pleasure," (4) "Between Zero and One," and (5) "Varieties of Exile."]

Blaise, Clark. *Montreal Stories*. Introd. Peter Behrens. Erin, ON: Porcupine's Quill, 2003. Vol. 3 of *The Selected Stories of Clark Blaise*. 4 vols. 2000-06.

[\[5 SELECTIONS TO BE READ IN THE FOLLOWING ORDER\]](#): beginning with "A Class of New Canadians," "Eyes," and "Words for the Winter," the three stories which, in this order, opened Blaise's first book *A North American Education* (1973); then "North" and "The Belle of Shediac," the two stories with which he chose to frame this collection.]

Munro, Alice. *The View from Castle Rock*. 2006. Toronto: Penguin, 2010.

[\[IN FULL\]](#): beginning with the memoir "No Advantages" and finishing with "Epilogue: Messenger."]

Munro, Alice. *Dear Life*. 2012. Toronto: Penguin, 2013.

[\[4 SELECTIONS\]](#): namely, the important career-concluding four-story "Finale" to *Dear Life* comprised of "The Eye," "Night," "Voices," and the book's title story, "Dear Life."

4 Learning Outcomes

4.1 THIRD YEAR LEARNING OUTCOMES AND COURSE OBJECTIVES

UNIVERSITY LEARNING OUTCOMES FOR ENGLISH: THIRD YEAR

Critical and Creative Thinking

Students will be able to analyze a text in relation to a theoretical and historical framework, as well as interrogate questions of literary value and evaluate how a text works within, or expands the definitions of, genre. In the seminar stream, they will be able to generate a research topic informed by scholarship surrounding a text or issue and attempt to produce a contribution to this scholarly discussion. In the lecture stream, students will understand how an historical, academic and/or national grouping demonstrates a genealogy, both productive and contested, around specific social issues, cultural concerns or intellectual issues.

Literacy

Students will be able to integrate primary and secondary sources in an original argument with sophistication. English students will be able to read critical and literary texts and assess their rhetorical, ideological, and aesthetic strategies. By examining one or more genres, students will be able to explain and illustrate theories of form, genre, and literary value and analyze texts in relation to their historicity, periodization, and/or canonicity. Students will be able to access secondary research using diverse resources and technologies, as well as utilize available educational resources to solve problems independently. They will be able to recognize and compare variant research methodologies, sources, and interpretative frameworks.

Global Understanding

In the lecture stream, students will examine the cultural, historical and/or discursive contexts in order to explain how a text is produced by, and in turn produces, that context. Students will also be able to explain the role of literature in articulating and creating individual and collective identities, with an emphasis on national identities. In the seminar stream, students will be able to situate their discussion of the text in relation to relevant historical and cultural frameworks.

Communication

In the seminar stream, students will write 3600-5400 words of formal prose, including a major research essay of at least 2500 words in which they will cite three to five outside sources. In their writing, students will be able to articulate and defend their interpretations in response to larger scholarly discussions of a primary text or texts. Students will also learn how to revise their critical writing in response to detailed feedback from the professor. In the lecture

stream, through short writing assignments that average 1500 words, students will learn to approach a primary text by addressing a particular historical period and/or problematic, as well as mastering their skills in extemporaneous writing and argumentation. In the seminar stream, students will be able to test, debate, and revise their interpretations in dialogue with one another.

Professional and Ethical Behaviour

Under the guidance of a professor, students in seminar classes will be able to generate and moderate discussions, plan a discussion agenda, and engage respectfully with their fellow students. Students will be able to present ideas in class with a high degree of professionalism and respond respectfully and comprehensively to questions posed.

COURSE OBJECTIVES for ENGL*3940 Seminar: Form, Genre, and Literary Value

[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.

The 3000-level seminars are also designated as writing-intensive courses but are designed to be more rigorous than the 2000-level seminars, incorporating more sophisticated research exercises and an even greater emphasis on the process of writing. Overall, these courses should require 3600-5400 words of formal prose. Instructors are encouraged to divide those pages into as many assignments as they would like, but they should keep in mind that most students will be asked to write a 4500-word to 6000-word paper as part of their capstone experience (the 4000-level seminar).

3000-level seminars are the venue in which students practise the skills they will need to succeed in 4000-level research essays. Moreover, if students do not write a 2500-word essay, they will not be eligible to compete for the Michael Tompkins Prize, which awards \$1000 for the best undergraduate essay written in a 3000- or 4000-level English course.

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.

Specific objectives for ENGL*3940 Form, Genre, and Literary Value

- through reading of theoretical texts (or texts that teach about theory) and an examination of one or more genres, to introduce theories of form, genre, and literary value
- to clarify the perceived distinction between form and genre
- to help students understand the ways in which texts can (and cannot) be located in genres
- to explore the mixing and fluidity of genre and its historical dimensions
- to teach students that certain genres are privileged over others and thus to raise questions of literary value
- to add to the theoretical repertoire developed in the other core seminar courses

5 Teaching and Learning Activities

5.1 Seminar

Topics:

SCHEDULE OF CLASSES

ENGL*3940*02, Fall 2020

Please Note: Seminar members are URGED to check both CourseLink and your individual U of G e-mail accounts AT LEAST TWICE EACH WEEK for new instructions – including once with enough time to adjust your preparations

for our Tuesday class that week if so requested.

INTROD. Thurs. 10 Sept

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 Three Weeks beginning Tues. 22 Sept. and carrying through Thurs. 5 Oct. (i.e., allowing a week's grace during our first full week of classes so that the first eight to nine people asked to submit seminar outlines on Tues. 22 Sept. & Thurs. 24 Sept. can get a start on preparing that work -- but indeed out of consideration for all members of our seminar to ensure that in these difficult times everyone is able to obtain and to start reading the initial texts we'll be considering)

*** Assign All Three Sets of First Round of Seminars for Tues. 22 Sept. & Thurs. 24 Sept., for Tues. 29 Sept. & Thurs. 1 Oct., for Tues. 6 Oct. & Thurs. 8 Oct.**

-- That Is, Up To Thanksgiving Day and the Fall Study Break Day Holiday on Mon. 12 and Tues. 13 Oct. 2020

-- with Your Individual Seminar Outlines To Be Submitted to the Instructor by 11:30 a.m. on the Tues. or the Thurs.

Specified for That Topic as Word Documents (NOT AS PDFs) So That Each Set of Outlines Can Be Readily Assembled by the Instructor as a Single Group To Distribute to the Class To Read As Well As Being Assessed Privately for Each Student by the Instructor Typically by Class Time the Following Tuesday

* Posting on CourseLink of a Message from the Instructor about Ways of Preparing Seminar Outlines

*** Time Up To and Including Our Class Time on Thurs. 10 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**

WK I Tues. 15 & Thurs. 17 Sept.

*** Independent Preparation Time Over This Entire First Full Week of Classes: a week's grace most especially for the**

first eight to nine people asked to submit seminar outlines a week from now, on Tues. 22 & Thurs. 24 Sept., so that they can get a start on preparing that work -- but indeed out of consideration for all members of our seminar to ensure that in these difficult times everyone is able to obtain and to start reading the initial texts we'll be considering

*** Time Up To and Including Our Class Times on Tues. 15 Sept. & Thurs. 17 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**

WK II Tues. 22 Sept. & Thurs. 24 Sept. (est. 8-9 seminars, depending on class size, to begin First Round)

1st Round of Seminars (starting 1st Round, with 3% bonus this week for leading off)

TUES. 22 SEPT.

Blaise, "A Class of New Canadians" and "Eyes" and "Words for the Winter," from Blaise's *Montreal Stories*

On "Autobiography": Introduction from Linda Anderson's *Autobiography*

THURS. 24 SEPT.

Joyce, "The Sisters," *Dubliners*

Gallant, "The Doctor," the first of the five Linnet Muir stories as collected in Gallant's *Montreal Stories*

Blaise's "North," from Blaise's *Montreal Stories*

On "Autobiography": Ch. 1 and Ch. 2 from Linda Anderson's *Autobiography*

WK III Tues. 29 Sept. & Thurs. 1 Oct. (est. 8-9 seminars, depending on class size, to continue First Round)

1st Round of Seminars (continued)

TUES. 29 SEPT.

Joyce, "An Encounter," *Dubliners*

Gallant, "Voices Lost in Snow," from her *Montreal Stories*

Blaise's "The Belle of Shediac," from Blaise's *Montreal Stories*, as a short story

On "Ficticity": Ch. 1 and Ch. 2 from Jack Hodgins' *A Passion for Narrative*

THURS. 1 OCT.

Joyce, "Araby," *Dubliners*

Gallant, "In Youth Is Pleasure," from her *Montreal Stories*

Blaise's "The Belle of Shediac," from Blaise's *Montreal Stories* as a closing story

On "Ficticity": Ch. 3. and Ch. 4 from Jack Hodgins' *A Passion for Narrative*

WK IV Tues. 6 Oct. & Thurs. 8 Oct. (est. 8-9 seminars, depending on class size, to complete First Round)

1st Round of Seminars (ending)

TUES. 6 OCT.

Gallant, "Between Zero and One," from her *Montreal Stories*

Gallant, "Varieties of Exile," from her *Montreal Stories*, as a short story

Gallant, "Varieties of Exile," from her *Montreal Stories*, as a closing story

On "Ficticity": Ch. 5 and Ch. 6 from Jack Hodgins' *A Passion for Narrative*

On "Allegory": Introduction and Ch. 1 from Jeremy Tambling's *Allegory*

THURS. 8 OCT.

Munro, "No Advantages," *The View from Castle Rock* (3-20)

Munro, "The View from Castle Rock," *The View from Castle Rock* (21-68)

On "Allegory": Ch. 2 and Ch. 3 from Jeremy Tambling's *Allegory*

*****THANKSGIVING BREAK: FRI. EVE. 9 OCT. TO TUES. EVE. 13 OCT. ENJOY IT AS MUCH AS YOU CAN!*****

FOR DETAILS ABOUT ALL SESSIONS FROM OUR NEXT CLASS TIME OF 11:30-12:50 ON Thurs. 15 Oct. THROUGH TO OUR POSSIBLE RESCHEDULED CLASS TIME OF 11:30-12:50 ON Thurs. 3 Dec., PLEASE SEE FULL "SCHEDULE OF CLASSES" ON COURSELINK.

References:

6 Assessments

6.1 Marking Schemes & Distributions

METHODS OF EVALUATION AND WEIGHTS:

Assignments for this section of ENGL*3940 will include 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 reached me safely; for until you receive such confirmation the conclusion of your work for the course won't be official.

Each student will be asked to prepare two sets of reading journals (the first group due between Thurs. 8 Oct. and Thurs. 15 Oct. as explained below and the second group to be submitted as the first portion of the Two-Part Take-Home Final Exam for the course) commenting briefly on each chapter (including any introduction) in the three theoretical volumes *Autobiography*, by Linda Anderson (2nd ed.), *A Passion for Narrative: A Guide for Writing Fiction*, by Jack Hodgins, and *Allegory*, by Jeremy Tambling.

The first set of 13 separate approximately 100-word reading journals (that is, totalling approx. 1,300 words) on the first 13 assigned chapters from the three books by Anderson (Intro., Ch. 1, Ch. 2) and Hodgins (Chs. 1-6) and Tambling (Intro., Ch. 1, Ch. 2, Ch. 3) will need to be submitted shortly before or shortly after the Thanksgiving Day Holiday (advance due date, with possible 3% bonus to be awarded in cases when assignments originally receive a grade of 78% or higher, 11:30 a.m. - 1:00 p.m. Thurs. 8 Oct.; final due date, no bonus, no penalty, 11:30 a.m. - 1:00 p.m. Thurs. 15 Oct.).

The second set of 13 separate approximately 100-word reading journals (that is, totalling approx. 1,300 words) on the next 13 chapters from the three books by Anderson (Ch. 3, Ch. 4, Ch. 5) and Hodgins (Chs. 7-12) and Tambling (Ch. 4, Ch. 5, Ch. 6, Ch. 7) will need to be submitted as the first part of the Two-Part Take-Home Final Exam for the course.

All assignments will seek to encourage the cultivation of a personal voice or style.

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 approx. 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).

10% > First Seminar

The equivalent of approx. 20 minutes, including intervals for discussion; to be accompanied by an approx. 2-page (mainly single-spaced) outline (saved in Word, not as a PDF) of topics and arguments and examples in point form)

10% > First Set of Reading Journals

The first set of 13 separate approximately 100-word reading journals (that is, totalling approx. 1,300 words) on the first 13 assigned chapters from the three books by Anderson (Introd., Ch. 1, Ch. 2) and Hodgins (Chs. 1-6) and Tambling (Introd., Ch. 1, Ch. 2, Ch. 3) will need to be submitted shortly before or shortly after the Thanksgiving Day Holiday (advance due date, with possible 3% bonus to be awarded in cases when assignments originally receive a grade of 78% or higher, 11:30 a.m. - 1:00 p.m. Thurs. 8 Oct.; regular due date, with no bonus, no penalty, 11:30 a.m. - 1:00 p.m. Thurs. 15 Oct.; or, likely with a late penalty of 2% per day, and only in special circumstances and having informed the instructor as far as possible in advance, at the latest by 11:30 a.m. - 1:00 p.m. Thurs. 22 Oct.

10% > Second Seminar

The equivalent of approx. 20 minutes, including intervals for discussion; to be accompanied by an approx. 2-page (mainly single-spaced) outline (saved in Word, not as a PDF) of topics and arguments and examples in point form)

10% > Third Seminar

The equivalent of 20 to perhaps 30 minutes, including intervals for discussion; to be accompanied by an approx. 2-page (mainly single-spaced) outline (saved in Word, not as a PDF) of topics and arguments and examples in point form)

30% > 2,500-word Special Creative/Critical/Research Project

On a topic of special interest to each student chosen in consultation with the instructor), to be submitted by 11:30 a.m. - 1:00 p.m. Tues. 24 Nov.

20% > Two-Part Out-of-Class Take-Home Final Exam

Both parts 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.

The two parts of the Take-Home Final Exam for the course will take the following form:

(1) a second set of 13 separate approximately 100-word reading journals (that is, totalling approx. 1,300 words) on the next 13 chapters from the three books by Anderson (Ch. 3, Ch. 4, Ch. 5) and Hodgins (Chs. 7-12) and Tambling (Ch. 4, Ch. 5, Ch. 6, Ch. 7);

(2) a proposal of about 500 words (with a working bibliography, *not annotated*, listing a small selection of appropriate theoretical, critical, and imaginative works) outlining a new essay that you can imagine yourself wanting to write on a subject or a work that you found to be of special interest in our course, considered in terms of one or more of the defining forms or creative principles studied in the course: Autobiography and/or Ficticity and/or Allegory.

10% > Overall Effort and Improvement (including work on the Two-Part Take-Home Final

Exam)**TOTAL NUMBER OF WORDS OF FORMAL PROSE REQUIRED FOR THIS COURSE:**

approx. 5,600 words (incl. approx. 1,800 words in total for the Two-Part Final Exam)

SOME PERSONAL NOTES AND ASSURANCES:

As the instructor of this course I bring a perspective shaped by an extensive formal and still continuing education, by the now nearly thirty-five years of experience gained from teaching English full-time at this institution, and 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. 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.

The individual marks for Overall Effort and Improvement are calculated on the basis of each student's achievements over the duration of the course, including work on the Final Exam; consequently, these grades are only determined after each student's Final Exam has been assessed. Very heavy work demands, combined with severe time constraints, make it impossible to discuss in person or by e-mail the grading of the Final Exam or of marks for Overall Effort, Participation, Improvement. As stated above, students should rest assured that all marks for the different parts of this course are very carefully determined and very carefully reviewed.

As well, please note that university policy prohibits release by the instructor of final marks,

Finally, on account of the pressing responsibilities I will face completing in a careful but timely manner all final marking and calculations for the courses I am teaching this Fall, as well as the responsibilities I will face preparing for my next semester of teaching starting in January, along with giving the required attention to other important professional duties, will permit me to respond *ONLY in the most urgent of circumstances* to e-mail messages sent during the month of December.

6.2 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:

The length of presentations will be restricted in the case of the first 3 seminars to 20 minutes apiece depending on class enrolment and on time available on a given day. The time taken needs to include periods of questions and discussion; rather than leaving all questions and discussion until you have finished your own remarks, you should arrange for these to occur at different intervals throughout the seminar. 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. (Please be prepared for me to interrupt you in order to ask you to dwell a little longer on – and very possibly ask you to invite the class to discuss – one or other point or example that you have touched on that I consider to be of special significance but that you seem about to rush past.) To increase engagement with – and by – other seminar members, please recognize that 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 about 2 (mainly single-spaced) typed pages. 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 classes when you are scheduled to conduct your three major seminar presentations, you will be required to submit to the instructor a single copy of the typed outline used 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.

AND PLEASE submit your work *PERSONALLY* at class (or, if needed, at the instructor's office).

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*.

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 Policies Regarding Possible Late Submissions

POLICY REGARDING POSSIBLE LATE SUBMISSION OF SEMINAR OUTLINES AND/OR BIBLIOGRAPHIES

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 very special circumstances and with the provision of oral or written testimony acceptable to the instructor. It should be noted that the University will not normally require verification of illness (doctor's notes) for fall 2020 or winter 2021 semester courses. However, requests for Academic Consideration may still require medical documentation as appropriate.

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.

POLICY REGARDING FINAL POSSIBLE LATE SUBMISSION OF THE FIRST SET OF READING JOURNALS

THE FINAL DATE FOR SUBMITTING THE FIRST SET OF READING JOURNALS, WHETHER COMPLETED IN FULL OR IN PART, AND EVEN WITH A LIKELY LATE PENALTY OF 2% PER DAY, WILL BE: only in special circumstances and having informed the instructor as far as possible in advance, at the latest by 11:30 a.m. - 1:00 p.m. Thurs. 22 Oct.

POLICY REGARDING FINAL POSSIBLE LATE SUBMISSION OF THE 2,500-WORD SPECIAL CREATIVE/ CRITICAL/RESEARCH PROJECT

THE FINAL DATE FOR SUBMITTING THE 2,500-WORD SPECIAL CREATIVE/ CRITICAL/RESEARCH PROJECT, EVEN WITH A PROBABLE LATE PENALTY OF 2% PER DAY, WILL BE: only in special circumstances and having informed the instructor as far as possible in advance, at the latest by 11:30 a.m. - 1:00 p.m. Tues. 1 Dec.

7.4 Important Note about Final Date of Thurs. 3 Dec. for Completing All Non-Final Exam Work. Including All Seminar Work and All Written Work Except for the Two-Part Take-Home Final Exam

Other than the Two-Part Take-Home Final Exam – both parts of which must be submitted personally to me by e-mail during the final exam period in the time slot set by the university or, if you prefer, in advance – all remaining work for the course must be completed no later than our rescheduled class set for 11:30 a.m. to 12:50 p.m. on Thurs. 3 Dec. unless written approval for any exception is obtained from the instructor by that date.

7.5 And for Your Special Attention

Our final rescheduled meeting time from 11:30 a.m. to 12:50 p.m. on Thurs. 3 Dec. will be the last opportunity to ask me questions – including 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 very demanding professional responsibilities will permit me to respond to e-mail messages typically in the most urgent of circumstances.

Please note that the individual marks for Overall Effort and Improvement are calculated on the basis of each student's achievements over the duration of the course, including work on the 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 normally require verification of illness (doctor's notes) for fall 2020 or winter 2021 semester courses. However, requests for Academic Consideration may still require medical documentation as appropriate.
