



HUMN*3190 Experiential Learning

Robert Enright

Winter 2020

Section(s): C01

College of Arts

Credit Weight: 0.50

Version 1.00 - October 30, 2019

1 Course Details

1.1 Calendar Description

This course provides an opportunity for independent study based in the Arts and/or Humanities related to either voluntary or paid experience. Evaluation will be based on assignments directly related to the experience. Students interested in this course must have their project approved by the instructor and the office of the Associate Dean (Academic) of the College of Arts prior to the semester in which they plan to engage in their experiential learning experience.

Pre-Requisites: 7.50 credits
Restrictions: Instructor consent required.

1.2 Course Description

This is a working seminar in which theory will be put in the service of practice. Seminars will be a cross between a writing workshop and an editorial meeting. Your role within the seminar will be a combination of writer, editor, and editorial board member. This seminar is for students who have a passion for language and for the myriad ways that it can be channeled into different forms of communication. It will concentrate on writing, editing and interviewing with occasional insights into performance.

Early in the seminar I will ask you to do some writing so that I can get a sense of what are your capabilities and interests. This will be a way for me to gather information and these written pieces will not be marked. Over the course of my professional career I have been a literary editor, a magazine editor, I have contributed articles and reviews to two national newspapers and a number of international magazines, I have conducted workshops in critical writing and have spent 15 years working with graduate students on their thesis writing. My approach to writers and writing is collegial, supportive and professional. Our encounters will be conditioned by that understanding.

The first three seminars will focus on the kinds of criticism and will investigate the review, the essay/profile and the interview. These forms of writing will be applied to different categories of art, including theatre, film, visual art, music and books. This is not an exhaustive list; if students are interested in architecture, urban design or dance, these areas could also be subjects for analysis and criticism.

The overall approach we take to writing will be different from what happens in the blogosphere. Opinion is not an end; it is only the beginning of a process that insists upon applying careful thought to careful language. It is a discipline and not an indulgence. (That said, when we look at the essay as a form of writing we will consider the personal essay, a species of self-writing in which the writer assumes a position of importance equal to the subject being written about. The critical thing to understand is that the personal essay is the most rigorous of the various kinds of essay writing. In providing insights into us as individuals, it demands the most of us as users of language).

Here's what you need to know in all your forays into language: words count; words matter. Put another way, words are the "matter" of communication.

The number of assignments will be set; the subjects of the assignments will be determined as the semester progresses. We will attempt to be timely; if an exhibition has just opened at the Art Gallery of Guelph, we should find ways to respond quickly. A similar urgency should be applied to films at the Bookshelf Cinema and theatre productions at the George Luscombe Theatre, the Guelph Little Theatre and the River Run Centre. We will be able to take advantage of events surrounding Black History Month (Feb. 1 to Feb. 29th, 2020), and the Open Studios in SOFAM (the School of Fine Art and Music) in March. One of the necessities in writing cultural criticism is that it be flexible and able to move quickly and decisively. We must all learn to be nimble.

I will also ask you to give reports in the seminar on specific pieces of writing that have been assigned or on cultural events that we have attended. These 'articulations' are part of your ongoing and necessary participation in the seminar.

In addition to the written requirements each student is expected to do the assigned readings and participate in all seminar discussions. In our considerations about what we consider in the seminar, we will keep issues of diversity and Indigeneity in the forefront of our consciousness. Words have power and what we write about is an indication of where and how we want power to operate and how we perceive it has operated. All writing is a political act, whether we know it or not.

Once assigned, I will insist upon deadlines being met. The worlds of publishing and broadcasting have no tolerance for empty pages and dead air. The pedagogical environment will be superceded by a practice-oriented environment. We will be operating under the assumption that every text we write, every interview we conduct, and every piece we edit, is intended for dissemination in one form or another. One of the seminars will take place in the offices of The Ontarion and another in the offices of CFRU, the university radio station. The

people working in those institutions will help us in understanding the technological conditions under which they operate, and in turn we will offer content to be read and heard on their platforms. Other of the seminars will operate outside the seminar room, when we move to art exhibitions and artist's studios as a way of gaining insight into how art is made. You can never know enough about the creative process and the best critical writers are the ones who recognize that inherent limitation. All good writing about art is an accommodation.

The final assignment will be an assessment of the seminar's success written by each of you in your role as executive producer of the editorial collective. In one way, these essays will be a summation of your involvement in the world of words that has been at the centre of the seminar.

A quick word about the operation of the seminar. All successful magazines and radio and television programs have one person (the editor, executive producer, or managing editor) who makes the final decision about what gets printed and what gets broadcast. The process of gathering and shaping information is collegial; the determination about dissemination is closer to a benevolent dictatorship. In this regard, you can refer to me as Your Benevolence.

1.3 Timetable

Timetable is subject to change. Please see WebAdvisor for the latest information.

1.4 Final Exam

There will be no final exam but the final assignment will be a reflective self-assessment of your performance and level of achievement in the seminar. This assignment will constitute 10% of your final mark.

2 Instructional Support

2.1 Instructional Support Team

Instructor:	Robert Enright
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Office:	ZAV 309

3 Learning Resources

4 Learning Outcomes

4.1 Course Learning Outcomes

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

1. Students will write to deadline and will develop skills in various forms of critical writing, including the review, the essay and the interview as a form of research, information and entertainment. Students will acquire these skills in an environment that mirrors professional practice and one that provides opportunities for collaboration. Learning outcomes will prioritize the following:
 1. Critical and creative Thinking
 2. Literacy
 3. Global Understanding
 4. Communication
 5. Professional and Ethical Behaviour
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5 Teaching and Learning Activities

6 Assessments

6.1 Marking Schemes & Distributions

Evaluation is a continuous process in the seminar and because one of the main expectations is that you be enthusiastic participants in doing the readings, that evaluation is ongoing. It is important to think of evaluation not as a negative critical process but as a procedure that allows us to exercise our best judgment and to make evident our generosity.

The combination of contributing to the discussion around the writings and events and the assigned oral reporting will constitute 60% of the grade for the seminar.

There will be three written assignments worth 10% each and the final reflective paper will also comprise 10% of your mark.

7 University Statements

7.1 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.

7.2 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>

7.3 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>

7.4 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.

7.5 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>

7.6 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>

7.7 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.

7.8 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>
