ENGL 100-700 NS Syllabus

Dr Robert G. May | Department of English

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ENGL 100-700: Introduction to Literary Study

The Elements of Literature

Course Syllabus (Spring and Summer 2024)

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Office Location
via e-mail only

Office Hours (Spring and Summer 2024)
via e-mail only

Please note this Course Syllabus is subject to revision. Please consult the electronic version of this Course Syllabus on the class Web site regularly for updates.

onQ Site
https://onq.queensu.ca/

Class Web Site
https://www.queensu.ca/academia/drrgmay/

Teaching Assistant Information

Some assignments in this course are assessed by a Teaching Assistant (TA). E-mail contact information for TAs can be found on the course onQ home page (under "Contact Information" > "Teaching Assistants").

Please record TA contact information here for easy access during the course.

_____
TA Name

_____
TA Group Number

_____
TA E-Mail Address

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onQ Site, Class Web Site, and Social Media

onQ Site
https://onq.queensu.ca/

Dr May's Class Web Site
https://www.queensu.ca/academia/drrgmay/

Dr May's Social Media
Facebook: https://www.facebook.com/drrgmay/ **Twitter:** https://www.twitter.com/drrgmay/ **Flickr:** https://www.flickr.com/photos/drrgmay/

ENGL 100 is a Queen's University online course. Students will find all course materials on the onQ site (aside from the course textbooks, which must be purchased at the Campus Bookstore). Students will also submit all assignments via onQ. Students should log on to the onQ site with their Queen's University NetID to get started.

Students will require a computer capable of accessing the latest version of the onQ online learning environment. Students should also have access to a Queen's University e-mail account to communicate with Dr May and their TAs. For technical information and assistance, please contact Queen's Continuing and Distance Studies (CDS) via telephone (613.533.3322) or e-mail (cds@queensu.ca).

Students are also encouraged to consult Dr May's Class Web site regularly. It contains additional resources Dr May uses in his on-campus courses that may also prove useful to online students. Students should also consider subscribing to Dr May's class Facebook page, Dr May's class Twitter feed, and/or Dr May's class Flickr stream to keep up to date on important class information and announcements.

Accessibility and Accommodation

Queen's University Student Wellness Services
https://www.queensu.ca/studentwellness/

Queen's University, the English Department, and Dr May are committed to providing an accessible learning environment to all students. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. Students with a disability are strongly encouraged to register with Student Wellness Services.

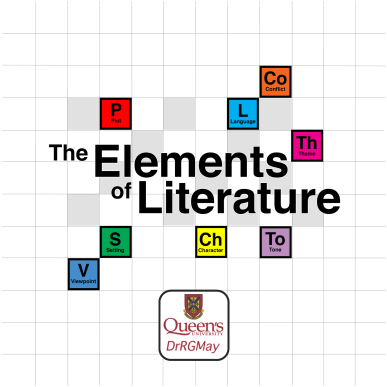
Queen's University, the English Department, and Dr May are committed to an inclusive campus community with accessible goods, services, and facilities that respect the dignity and independence of persons with disabilities. All course documents are available in an accessible format or with appropriate communication supports upon request.

About the Instructor

Dr Robert G. May is an Associate Professor in the Department of English at Queen's University. A specialist in Canadian literature in English, he has extensive teaching and publishing experience in nineteenth- and twentieth-century Canadian poetry and fiction. He has taught survey courses in Canadian literature, as well as upper-year undergraduate seminars in the Montreal Group, Canadian Literary Criticism, and Gay Poetry in Canada. He has published peer-reviewed articles on Canadian literary figures such as Duncan Campbell Scott, F.R. Scott, Leo Kennedy, and Gary Geddes. He is the editor of *Gary Geddes: Essays on His Works* (Toronto: Guernica, 2010) and *Duncan Campbell Scott's* In the Village of Viger*: A Critical Edition* (Ottawa: Tecumseh, 2010).

About the Course

Course Description



J.A. Cuddon, editor of the renowned *Dictionary of Literary Terms and Literary Theory*, defines *genre* as "a kind, type, or class of literature," recognizable through its distinctive attributes and features. One way readers can come to a deeper understanding about a work of literature is by seeing it as part of a larger genre, and by assessing how it adheres to—or departs from—those defining characteristics. All genres have discrete elements, which enable readers to subject a work to a close reading and analysis, and to unpack its various layers of meaning. Many genres have sub-genres or even sub-sub-genres, which allow readers to explore a work with increasing levels of sensitivity, and to communicate those ideas to others in a coherent way. This course will introduce students to four main literary genres: short fiction, drama, literary non-fiction, and poetry. It will impart a vocabulary and taxonomy for analysing literature, and it will construct a framework that emphasizes effective writing, critical thinking, and close reading. By doing so, this course will provide students with a sense of the richness and variety of literature, and it will equip them with the reading and writing skills they need for further English studies.

Learning Outcomes

Upon successful completion of this course, students should be able to do the following:

- Identify and describe the hallmarks or "Elements" of four main literary genres (short fiction, drama, literary non-fiction, and poetry);
- Identify, analyse, and employ the language of literary analysis and close reading when discussing texts (e.g., metaphor, irony, pathos, parody, rhetoric, ideology, etc.);
- Demonstrate a sound knowledge of grammar, punctuation, diction, and syntax;
- Compose original arguments that evaluate, analyse, and synthesize primary texts, and that do so within a structural framework that includes a thesis statement, strong topic sentences, textual evidence, a compelling conclusion, and other characteristics of analytical literary essays.

Books

The Campus Bookstore
https://www.campusbookstore.com/

The following books may be purchased at the Campus Bookstore. It is highly recommended that students use the editions of these books that are stocked at the Campus Bookstore. Students who use alternate editions are reminded that the content and page numbers of those editions may differ from those of the recommended editions.

Required Books

The following 6 books are required for this course:

Anthologies

The following anthologies are bundled together into one package at the Campus Bookstore:

- Chalykoff, Lisa, et al., eds. *The Broadview Introduction to Literature: Drama*. Second Edition.
- Chalykoff, Lisa, et al., eds. *The Broadview Introduction to Literature: Literary Non-Fiction*. Second Edition.
- Chalykoff, Lisa, et al., eds. *The Broadview Introduction to Literature: Poetry*. Second Edition.
- Chalykoff, Lisa, et al., eds. *The Broadview Introduction to Literature: Short Fiction*. Second Edition.

Note: *Some other sections of ENGL 100 make use of the "Concise Edition" of* The Broadview Introduction to Literature*. Please note that the "Concise Edition" does not contain some of the readings for this section of ENGL 100. Therefore, it is not an appropriate alternative to the full edition indicated above.*

Writing Manual

- Headrick, Paul. *A Method for Writing Essays About Literature*. Third Edition.

Reference Book

- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Fourth Edition.

Books Tips
• Students are encouraged to purchase their books as early in the term as possible, and to avoid waiting until the last minute, as the Campus Bookstore sometimes runs short of stock. • If the Campus Bookstore has sold out of a book, be sure to ask them to order it. The Campus Bookstore does not automatically replenish stock of sold-out books. • Please note that accommodations cannot be made for students who are unable to complete an assignment on time owing to a sold-out book.

Course Regulations

1. Internet Access

a. For students who will be out of Canada during the course, please be advised that some Web sites that are required to complete online courses, including onQ, are sometimes blocked intermittently in some countries (e.g., China), which may pose an impediment to students in completing the course.
b. Accommodations cannot be made for students based on the lack of reliable Internet access. It is students' responsibility to ensure that they have adequate Internet access for the entirety of the course.

2. Structure of the Course

a. The course is divided into 4 units, each of which examines a different literary genre (short fiction, drama, literary non-fiction, and poetry).
b. Each unit includes a series of lessons on the Elements of Literature, interspersed with lessons on Essay-Writing Skills.
c. To complete each Elements of Literature or Essay-Writing Skills lesson, students are asked to read material from the required books in conjunction with detailed Course Notes by Dr May posted on onQ (under "Units").
d. For the lessons on the Elements of Literature, students will have the opportunity to demonstrate their understanding of the readings and course concepts via a series of online Discussion Forums on onQ (under "Activities" > "Discussions").
e. For the lessons on Essay-Writing Skills, students will have the opportunity to demonstrate their understanding of the readings and course concepts via a series of online multiple-choice Quizzes on onQ (under "Activities" > "Quizzes").
f. To supplement the lessons on the Elements of Literature, each unit also includes a one-hour Live Chat session conducted via Zoom (under "Activities" > "Zoom Meetings"), which students may either participate in live or watch later.
g. To supplement the lessons on Essay-Writing Skills, each unit also includes a one-hour Writing Seminar session conducted via Zoom (under "Activities" > "Zoom Meetings"), which students may either participate in live or watch later.
h. At the end of each unit, students will have the opportunity to demonstrate their combined understanding of the Elements of Literature lessons and the Essay-Writing Skills lessons in the form of a Writing Assignment, submitted via onQ (under "Activities" > "Assignments").

3. Writing Assignments

a. Students must complete 4 Writing Assignments of varying lengths.
b. Students must submit Writing Assignments by the date and time designated by Dr May.
c. Students may submit Writing Assignments up to 14 days after the due date, but they will be subject to a lateness penalty of 2% per 24-hour period. Students may not submit Writing Assignments more than 14 days after the original due date (not any revised or extended due date) under any circumstances.
d. Students are encouraged not to wait until the last minute to submit their Writing Assignments, as lateness penalties begin to accrue immediately following the designated due dates.
e. Students may arrange for an extension on a Writing Assignment only by approaching Dr May before the due date and providing him with adequate supporting documentation (e.g., an accommodations letter, an academic consideration document from Student Wellness Services, etc.) of their inability to submit the Writing Assignment on the due date.
f. Students may not rewrite Writing Assignments.
g. Students must submit Writing Assignments only via onQ (i.e., not via hard copy, e-mail, etc.). Students are responsible for ensuring they upload their Writing Assignment according to the instructions on onQ. Students who experience technical difficulties in uploading their Writing Assignments should contact

Queen's ITS for assistance. Accommodations cannot be made for students who do not upload their Writing Assignments correctly.

h. Students must submit only the final version of their Writing Assignments. Accommodations cannot be made for students who submit an incorrect draft or version of Writing Assignments to onQ.
i. Students will receive individual, personalized feedback on their Writing Assignments from their TA.
j. Please see Appendix A for complete Writing Assignments instructions and topics.

4. Discussion Forums

a. In response to the lessons on the Elements of Literature, students are expected to contribute to the 4 Discussion Forums on a regular basis throughout the course, to help approximate the type of discussion that might take place in a classroom lecture or seminar setting.
b. Each of the 4 Discussion Forums is divided into 3 Discussion Forum Topics, each of which is open for a limited time only, staggered throughout the course.
c. Students must post their questions or comments on each Discussion Forum Topic via onQ by 5.00 p.m. ET on the Discussion Forum Topic closing dates, after which the Discussion Forum Topic will be automatically closed, and no further posts will be permitted.
d. Dr May will evaluate the 4 Discussion Forums as 4 separate assignments. Therefore, students who are unable to contribute very often or actively in one Discussion Forum Topic within any given Discussion Forum can help make up for it by contributing more often and actively in the other Discussion Forum Topic(s) within that same Discussion Forum (e.g., students who are unable to contribute to Discussion Forum Topic 1a can help make up for it by contributing more actively to Discussion Forum Topic 1b and/or Discussion Forum Topic 1c).
e. Because they are a synchronous, class-participation exercise, extensions are not available for the Discussion Forums under any circumstances.
f. Students will receive general, standardized feedback on their participation in the Discussion Forums from Dr May, based on their grade for each Discussion Forum.
g. Students who do not participate in any given Discussion Forum will receive a mark of 0 on that Discussion Forum.
h. Please see Appendix B for complete Discussion Forum instructions.

5. Quizzes

a. In response to the lessons on Essay-Writing Skills, students are expected to complete 15 short multiple-choice Quizzes throughout the course, to demonstrate their understanding of the technical writing concepts introduced in these lessons.
b. Each short Quiz contains 5 multiple-choice questions (except for the first Quiz, which contains 10 multiple-choice questions). There is no time limit, though each quiz should take no more than 10 minutes to complete.
c. Students should complete each Quiz via onQ by 5.00 p.m. ET on the recommended due date, but Quizzes will remain open until the last day of classes.
d. Quizzes are automatically assessed and graded by onQ.
e. Students will receive general, standardized feedback at the end of each Quiz via an answer key on onQ.
f. Students who do not complete any given Quiz by the last day of classes will receive a mark of 0 on that Quiz.
g. Please see Appendix C for complete Quiz instructions.

6. Zoom Meetings

a. To supplement the written lessons in the Course Notes on onQ, Dr May will host a series of ungraded Zoom Meetings.
b. All Zoom Meetings take place on the same day of the week, but they have been scheduled at different times of day to help accommodate students' various schedules and time zones.

c. At the scheduled day and time, students should access the Zoom Meeting via the link on onQ.
d. During the Zoom Meeting, students will have the opportunity to engage in live discussion about the course concepts with Dr May, the TAs, and other students in the course.
e. Each Zoom Meeting will be approximately 1 hour in length.
f. The Zoom Meetings are ungraded activities.
g. Students who are unable to participate live can watch recordings of the Zoom Meetings, which will be posted the day after each Zoom Meeting on onQ.
h. Please see Appendix D for complete Zoom Meeting instructions.

7. Final Examination

a. At the end of the course, students must write a 2-hour Final Examination.
b. When the Examination schedule has been finalized, the Final Examination date will be posted on students' SOLUS account.
c. Students must write the Final Examination at the date, time, and location designated by the University. Students may not change the date or time of their Final Examination under any circumstances.
d. Students should not schedule vacations, appointments, etc., during the Examination period.
e. Students who require special Examination accommodations must contact the Examinations office in the Faculty of Arts and Science well before the designated date of the Final Examination.
f. Please see Appendix X for complete Final Examination instructions and format.

Key Dates and Assignment Weightings

For all assignments in this course, students will receive both a numerical mark and a letter grade. Numerical marks and letter grades correspond to each other according to Queen's Official Grade Conversion Scale (please see Appendix Y for more information).

Writing Assignments

Wk. 3	*Fri. 24 May 2024*	*Writing Assignment 1: Due at 5.00 p.m. ET (Appendix A)*	*5%*
Wk. 6	*Fri. 14 June 2024*	*Writing Assignment 2: Due at 5.00 p.m. ET (Appendix A)*	*10%*
Wk. 9	*Fri. 5 July 2024*	*Writing Assignment 3: Due at 5.00 p.m. ET (Appendix A)*	*15%*
Wk. 12	*Fri. 26 July 2024*	*Writing Assignment 4: Due at 5.00 p.m. ET (Appendix A)*	*20%*

Discussion Forums[1]

Wk. 3	*Fri. 24 May 2024*	*Discussion Forum 1: Closes at 5.00 p.m. ET (Appendix B)*	*5%*
Wk. 6	*Fri. 14 June 2024*	*Discussion Forum 2: Closes at 5.00 p.m. ET (Appendix B)*	*5%*
Wk. 9	*Fri. 5 July 2024*	*Discussion Forum 3: Closes at 5.00 p.m. ET (Appendix B)*	*5%*
Wk. 12	*Fri. 26 July 2024*	*Discussion Forum 4: Closes at 5.00 p.m. ET (Appendix B)*	*5%*

Quizzes[2]

Fridays	*Quizzes: Recommended completion dates (Appendix C)*	*15%*

Zoom Meetings[3]

Wednesdays	*Zoom Meetings: Various times of day (Appendix D)*	-

Final Examination[4]

Exam	*TBA*	*Final Examination: Date, time, and locations TBA (Appendix X)*	*15%*
			100%

[1]Please see the "Course Outline and Reading List" below for the closing dates of individual Discussion Forum Topics. The final Topic of each Discussion Forum closes on the dates and times indicated above.

[2]Please see the "Course Outline and Reading List" below for the recommended completion dates for individual Quizzes. All Quizzes must be completed by the final day of classes as indicated above. Each Quiz is worth 1%, for a total of 15%.

[3]Please see the "Course Outline and Reading List" below for the dates and times of individual Zoom Meetings. Zoom Meetings are ungraded activities.

[4]Please monitor your SOLUS account and/or onQ for Examination information as it becomes available from the Exams Office.

Academic Integrity

Queen's University Faculty of Arts and Science Academic Integrity Web Site
https://www.queensu.ca/artsci/undergraduate/student-services/academic-integrity

Queen's University is a member of the Centre for Academic Integrity (CAI). As such, it is committed to the principle of academic integrity as the foundation for the free exchange of ideas in the university setting. Academic integrity comprises the six fundamental values of honesty, trust, fairness, respect, responsibility, and courage. Queen's University is committed to the promotion of these values in its academic relationship with students.

Departures from academic integrity include plagiarism, the use of unauthorized materials, facilitation, forgery, and falsification. Such departures potentially compromise the six values of academic integrity. The university provides a number of remedies or sanctions for such departures, including mark reductions, official warnings, the rescinding of awards or bursaries, a requirement to withdraw from the university for a specified period of time, or the revocation of degrees.

It is crucial, therefore, that students endeavour to uphold the six principles of academic integrity in their academic relationships with the university and its associated faculties and departments. The Queen's University Faculty of Arts and Science Academic Regulation 1 provides complete information about academic integrity, detailed definitions of the six core values, in-depth explanations of the various departures from academic integrity, and procedural materials. It is highly recommended that all students read and understand Regulation 1, which is found in the current Arts and Science Calendar or on the Arts and Science Academic Integrity Web Site.

A Selection of Plagiarism and Academic Integrity Resources

Students are strongly encouraged to read and understand all of these plagiarism and academic integrity resources. Students should contact Dr May if they have any questions about plagiarism or academic integrity:

- Queen's University Faculty of Arts and Science Academic Integrity Web Site (please see the URL above)
- Queen's University Faculty of Arts and Science Regulation 1 (please see the Academic Calendar)
- Queen's University Department of English Official Policy on Academic Integrity (please see Appendix Z)
- The Purdue Online Writing Lab, "Use of Sources and Avoiding Plagiarism" (please see "Links" for URL)
- May, Robert G. "Avoiding Plagiarism." (please see the Class Web Site, under "Resources" > "Documents")

The Writing Centre at Queen's University

The Writing Centre at Queen's University
https://sass.queensu.ca/

Part of Student Academic Success Services (SASS) and located in the Learning Commons at Stauffer Library, the Writing Centre at Queen's University provides a comprehensive programme of tutorial sessions and writing workshops to students of all disciplines and levels within the university. Students will find a full description of services on the Writing Centre's Web site.

Perhaps most useful is the Writing Centre's one-on-one tutorial sessions, to which students may bring a draft of their assignments for advice on style, format, and content. It is highly recommended that students in the Department of English make use of the Writing Centre's one-on-one tutorial services. Students may schedule an appointment at the Writing Centre by visiting the Web site above, by calling 613.533.6315, or by visiting the front desk at the Learning Commons.

Writing Centre Tips

Students will benefit most highly from their appointments at the Writing Centre by following these tips:

- Book appointments early in the term: spaces are often limited, and they fill up quickly.
- Before the appointment, try to get as much information as possible down on paper. It is helpful to have at least a first paragraph, a thesis statement, or even just ideas in point form available for the writing consultant to see.
- Always bring a copy of the assignment sheet to the appointment, so the writing consultant can see the essay topics and instructions.
- Always bring a copy of primary source(s) and, if possible, any pertinent secondary sources, to the appointment.
- Bring everything in hard copy, as consultants do not work from laptops, tablets, or other devices.
- Remember, the Writing Centre is not a proofreading or editing service. Its mandate is to provide practical advice on developing effective writing skills.

Links

English Department Web Site

Queen's University Department of English Language and Literature
https://www.queensu.ca/english/

Students are encouraged to make use of the English Department's Web site, which contains important information about the undergraduate and graduate English programmes at Queen's University, as well as a number of helpful resources for students of English Language and Literature.

Land Acknowledgement

Office of Indigenous Initiatives: Land Acknowledgement
https://www.queensu.ca/indigenous/ways-knowing/land-acknowledgement

Queen's University is situated on traditional Anishinaabe and Haudenosaunee territories. For more information about these traditional territories, please see the Office of Indigenous Initiatives Web site.

The Purdue Online Writing Lab (OWL)

The Purdue Online Writing Lab (OWL)
https://owl.purdue.edu/

The Department of English endorses the Purdue Online Writing Lab (OWL). Students should access OWL for comprehensive information about MLA style, conducting research, avoiding plagiarism, grammar and style issues, and writing essays.

Course Outline and Reading List

Please note that this outline and reading schedule is subject to revision. Please consult the electronic version of this Course Syllabus on the class Web site (under "Courses" > "ENGL 100-700" > "Syllabus") for corrections and updates.

Icon Key	
Elements of Literature Readings	**Introductory:** Introductory reading **Main:** Main reading ***SF*:** *The Broadview Introduction to Literature: Short Fiction* ***D*:** *The Broadview Introduction to Literature: Drama* ***LNF*:** *The Broadview Introduction to Literature: Literary Non-Fiction* ***P*:** *The Broadview Introduction to Literature: Poetry*
Essay-Writing Skills Readings	**Headrick:** Headrick reading **Online:** Online reading **Headrick:** *A Method for Writing Essays About Literature* ***OWL*:** *The Purdue Online Writing Lab* (see p. 9 for URL)
Key Dates	**No Class:** Classes on these dates will not be held **Assignment:** Assignments are assigned or due on these dates **Zoom Meeting:** Zoom Meetings take place on these dates

Spring and Summer Term 2024

Introduction to ENGL 100

Wk. 1	Sun. 5 May 2024- Sat. 11 May 2024	**0.0. Introduction to ENGL 100**	
		Introduction to ENGL 100	Course Syllabus

Introduction to the Study of Literature

0.1. Introduction to the Study of Literature (Gilman)	Course Notes
"The Study of Literature"	*SF* xv-xxvi
Charlotte Perkins Gilman	*SF* 29
Charlotte Perkins Gilman, "The Yellow Wallpaper"	*SF* 29-43
0.2. Introduction to Writing About Literature (Claims)	Course Notes
Chapter 2: "Analytical Paragraphs"	Headrick 7
"Initial Analysis"	Headrick 7-8
"Analytical Paragraphs and Their Three Components": Introduction	Headrick 8
"Analytical Paragraphs and Their Three Components": "Claims"	Headrick 8-11

Unit 1: The Elements of Short Fiction

1.0. Introduction to Short Fiction (Joyce)	Course Notes

	“Short Fiction”	*SF* 1-16
	James Joyce	*SF* 54
	James Joyce, “Araby”	*SF* 54-59
	1.1. Plot (Woolf)	Course Notes
	Virginia Woolf	*SF* 64-65
	Virginia Woolf, “Kew Gardens”	*SF* 66-71
	1.2. Writing (Evidence)	Course Notes
	“Analytical Paragraphs and Their Three Components”: “Evidence”	Headrick 11-12
	“Integrating Quotations from Literary Texts”	Headrick 20-24

Wed. 8 May 2024		*Introduction to ENGL 100: Takes place at 9.00 a.m. ET (Appendix D)*
Fri. 10 May 2024		*Quiz 0.0: Recommended completion date (Appendix C)*
Fri. 10 May 2024		*Quiz 0.2: Recommended completion date (Appendix C)*
Fri. 10 May 2024		*Quiz 1.2: Recommended completion date (Appendix C)*
Fri. 10 May 2024		*Discussion Forum 1a: Closes at 5.00 p.m. ET (Appendix B)*

Wk. 2	Sun. 12 May 2024- Sat. 18 May 2024	**1.3. Conflict (Mansfield)**	Course Notes
		Katherine Mansfield	*SF* 72
		Katherine Mansfield, “The Garden Party”	*SF* 72-84
		1.4. Character (O’Connor)	Course Notes
		Flannery O’Connor	*SF* 99
		Flannery O’Connor, “A Good Man Is Hard to Find”	*SF* 99-112
		1.5. Writing (Analysis)	Course Notes
		“Analytical Paragraphs and Their Three Components”: “Analysis”	Headrick 12-14
		“Common Problems in Analytical Paragraphs”	Headrick 14-16
		“Working with Analytical Paragraphs”	Headrick 16-20
		1.6. Setting (Achebe)	Course Notes
		Chinua Achebe	*SF* 133
		Chinua Achebe, “Dead Men’s Path”	*SF* 133-36
		1.7. Viewpoint (Munro)	Course Notes
		Alice Munro	*SF* 137
		Alice Munro, “Friend of My Youth”	*SF* 137-54
		1.8. Writing (Theme)	Course Notes
		Chapter 3: “Theme”	Headrick 25-26
		“Defining Theme”	Headrick 26-28
		“Debating Theme”	Headrick 28-29
		“Identifying Themes”	Headrick 29-38
		“A Checklist for Effective Statements of Theme”	Headrick 38-42

Wed. 15 May 2024		*Writing Seminar 1: Takes place at 9.00 a.m. ET (Appendix D)*
Fri. 17 May 2024		*Quiz 1.5: Recommended completion date (Appendix C)*
Fri. 17 May 2024		*Quiz 1.8: Recommended completion date (Appendix C)*
Fri. 17 May 2024		*Discussion Forum 1b: Closes at 5.00 p.m. ET (Appendix B)*

Wk. 3	Sun. 19 May 2024- Sat. 25 May 2024	**1.9. Language (Atwood)**	Course Notes
		Margaret Atwood	*SF* 178
		Margaret Atwood, "Happy Endings"	*SF* 178-81
		1.10. Tone (Murakami)	
		Haruki Murakami	*SF* 207
		Haruki Murakami, "On Seeing the 100% Perfect Girl One Beautiful April Morning"	*SF* 207-11
		1.11. Writing (Introductions)	Course Notes
		Chapter 4: "Argument Structure"	Headrick 43
		"The Difference Between a Logical Sequence and a List"	Headrick 43-47
		"Organizational Paragraphs and the Title"	Headrick 47
		"Organizational Paragraphs and the Title": "Introductory Paragraphs"	Headrick 48-50
		"Organizational Paragraphs and the Title": "Transitional Paragraphs"	Headrick 50-52
		1.12. Theme (Lahiri)	Course Notes
		Jhumpa Lahiri	*SF* 270
		Jhumpa Lahiri, "Interpreter of Maladies"	*SF* 270-87
		1.13. Short Fiction Review (Simpson)	Course Notes
		Leanne Betasamosake Simpson	*SF* 308
		Leanne Betasamosake Simpson, "Big Water"	*SF* 309-11
		1.14. Writing (Conclusions)	Course Notes
		"Organizational Paragraphs and the Title": "Concluding Paragraphs"	Headrick 52-54
		"Organizational Paragraphs and the Title": "Titles"	Headrick 54-55

Wed. 22 May 2024		*Live Chat 1: Takes place at 9.00 a.m. ET (Appendix E)*
Fri. 24 May 2024		*Quiz 1.11: Recommended completion date (Appendix C)*
Fri. 24 May 2024		*Quiz 1.14: Recommended completion date (Appendix C)*
Fri. 24 May 2024		*Discussion Forum 1c: Closes at 5.00 p.m. ET (Appendix B)*
Fri. 24 May 2024		*Writing Assignment 1: Due at 5.00 p.m. ET (Appendix A)*

Unit 2: The Elements of Drama

Wk. 4	Sun. 26 May 2024- Sat. 1 June 2024	**2.0. Introduction to Drama (Shakespeare 1)**	Course Notes
		"Drama"	*D* 1-10
		William Shakespeare	*D* 11-12
		William Shakespeare, *Twelfth Night* (Act 1)	*D* 12-34
		2.1. Shakespearean Stage (Shakespeare 2)	Course Notes
		William Shakespeare, *Twelfth Night* (Act 2)	*D* 34-57
		2.2. Writing (Close Reading)	Course Notes
		"Types of Literary Analysis Essays": "Close Readings"	Headrick 56-59

		2.3. Plot (Shakespeare 3)	Course Notes
		🕮 William Shakespeare, *Twelfth Night* (Act 3)	*D* 57-82
		2.4. Conflict (Shakespeare 4)	Course Notes
		🕮 William Shakespeare, *Twelfth Night* (Act 4)	*D* 82-90
		2.5. Writing (Plagiarism)	Course Notes
		✐ "Literary Analysis Research Essays": "Plagiarism"	Headrick 69-73

Wed. 29 May 2024	✎	*Writing Seminar 2: Takes place at 11.00 a.m. ET (Appendix D)*
Fri. 31 May 2024	🗋	*Quiz 2.5: Recommended completion date (Appendix C)*
Fri. 31 May 2024	🗋	*Discussion Forum 2a: Closes at 5.00 p.m. ET (Appendix B)*

Wk. 5	Sun. 2 June 2024- Sat. 8 June 2024	**2.6. Character (Shakespeare 5)**	Course Notes
		🕮 William Shakespeare, *Twelfth Night* (Act 5)	*D* 90-104
		2.7. Setting (Wilde 1)	Course Notes
		✍ Oscar Wilde	*D* online 1
		🕮 Oscar Wilde, *The Importance of Being Earnest* (Act 1)	*D* online 1-21
		2.8. Writing (Audience)	Course Notes
		✐ Chapter 1: "Audience and the Literary Analysis Essay"	Headrick 1
		✐ "The Importance of Audience"	Headrick 1-2
		✐ "The Audience for the Literary Analysis Essay"	Headrick 2-6
		2.9. Viewpoint (Wilde 2)	Course Notes
		🕮 Oscar Wilde, *The Importance of Being Earnest* (Act 2)	*D* online 21-43
		2.10. Language (Wilde 3)	Course Notes
		🕮 Oscar Wilde, *The Importance of Being Earnest* (Act 3)	*D* online 43-55
		2.11. Writing (Writing Assignment 1 Debrief)	
		✐ *TAs will discuss the results of and answer questions about Writing Assignment 1.*	

Wed. 5 June 2024	✎	*Assignment 1 Debrief: Takes place at 11.00 a.m. ET (Appendix D)*
Fri. 7 June 2024	🗋	*Quiz 2.8: Recommended completion date (Appendix C)*
Fri. 7 June 2024	🗋	*Discussion Forum 2b: Closes at 5.00 p.m. ET (Appendix B)*

Wk. 6	Sun. 9 June 2024- Sat. 15 June 2024	**2.12. Tone (St Bernard 1-9)**	Course Notes
		✍ Donna-Michelle St Bernard	*D* 404
		🕮 Donna-Michelle St Bernard, *Salome's Clothes* (Scenes 1-9)	*D* 405-20
		2.13. Mode (St Bernard 10-17)	Course Notes
		🕮 Donna-Michelle St Bernard, *Salome's Clothes* (Scenes 10-17)	*D* 421-35
		2.14. Writing (Review)	Course Notes
		✐ Appendix 2: "Sample Essays"	Headrick 92-119
		2.15. Theme (Moscovitch 1)	Course Notes

	Hannah Moscovitch	*D* 436
	Hannah Moscovitch, *Essay* (Scene 1)	*D* 437-43
	2.16. Drama Review (Moscovitch 2)	Course Notes
	Hannah Moscovitch, *Essay* (Scene 2)	*D* 443-65

Wed. 12 June 2024		*Live Chat 2: Takes place at 11.00 a.m. ET (Appendix D)*
Fri. 14 June 2024		*Discussion Forum 2c: Closes at 5.00 p.m. ET (Appendix B)*
Fri. 14 June 2024		*Writing Assignment 2: Due at 5.00 p.m. ET (Appendix A)*

Unit 3: The Elements of Literary Non-Fiction

Wk. 7	Sun. 16 June 2024- Sat. 22 June 2024	**3.0. Introduction to Literary Non-Fiction (Swift)**	Course Notes
		"Literary Non-Fiction"	*LNF* 1-8
		Jonathan Swift	*LNF* 9
		Jonathan Swift, "A Modest Proposal"	*LNF* 9-17
		3.1. Truthfulness (Shelley)	Course Notes
		Percy Bysshe Shelley	*LNF* 18
		Percy Bysshe Shelley, from "A Defence of Poetry"	*LNF* 18-31
		3.2. Writing (Writing Assignment 2 Debrief)	
		TAs will discuss the results of and answer questions about Writing Assignment 2.	
		3.3. Types (Twain)	Course Notes
		Mark Twain	*LNF* 32
		Mark Twain, "Advice to Youth"	*LNF* 32-35
		3.4. Sources (Woolf)	Course Notes
		Virginia Woolf	*LNF* 36
		Virginia Woolf, "The Death of the Moth"	*LNF* 36-38
		3.5. Writing (MLA Format 1)	Course Notes
		Appendix 1: "MLA Format"	Headrick 81
		"The Appearance of the Essay"	Headrick 81
		"Documentation: Works Cited List"	Headrick 82-87

Wed. 19 June 2024		*Writing Seminar 3: Takes place at 1.00 p.m. ET (Appendix D)*
Fri. 21 June 2024		*Discussion Forum 3a: Closes at 5.00 p.m. ET (Appendix B)*

Wk. 8	Sun. 23 June 2024- Sat. 29 June 2024	**3.6. Viewpoint (Hurston)**	Course Notes
		Zora Neale Hurston	*LNF* 39
		Zora Neale Hurston, "How It Feels to Be Coloured Me"	*LNF* 40-43
		3.7. Audience (Orwell)	Course Notes
		George Orwell	*LNF* 44
		George Orwell, "Shooting an Elephant"	*LNF* 44-50
		3.8. Writing (MLA Format 2)	Course Notes

	✎ "Documentation: In-Text Citations"	Headrick 87-88
	✎ "Formatting Quotations"	Headrick 88-91
	3.9. Scenes (Barthes)	Course Notes
	✍ Roland Barthes	*LNF* 51
	🕮 Roland Barthes, "The World of Wrestling"	*LNF* 52-59
	3.10. Information (Wagamese)	Course Notes
	✍ Richard Wagamese	*LNF* 60
	🕮 Richard Wagamese, "Finding Father"	*LNF* 60-63
	3.11. Writing (Close Reading)	Course Notes
	🖱 "Types of Literary Analysis Essays": "Close Readings"	Headrick 56-59

Wed. 26 June 2024	✎	*Assignment 2 Debrief: Takes place at 1.00 p.m. ET (Appendix D)*
Fri. 28 June 2024	🗋	*Quiz 3.8: Recommended completion date (Appendix C)*
Fri. 28 June 2024	🗋	*Discussion Forum 3b: Closes at 5.00 p.m. ET (Appendix B)*

Wk. 9	Sun. 30 June 2024- Sat. 6 July 2024	**3.12. Narration (McCloud)**	Course Notes
		✍ Scott McCloud	*LNF* 64
		🕮 Scott McCloud, from *Understanding Comics*	*LNF* 65-70
		3.13. Structure (Gourevitch)	Course Notes
		✍ Philip Gourevitch	*LNF* 71
		🕮 Philip Gourevitch, from *We Wish to Inform You That Tomorrow We Will Be Killed with Our Families*	*LNF* 71-78
		3.14. Writing (Voice)	Course Notes
		🖱 "General Writing" > "Academic Writing" > "Active and Passive Voice"	*OWL*
		3.15. Theme (Wallace)	Course Notes
		✍ David Foster Wallace	*LNF* 79
		🕮 David Foster Wallace, "How Tracy Austin Broke My Heart"	*LNF* 79-91
		3.16. Literary Non-Fiction Review (Al-Solaylee)	Course Notes
		✍ Kamal Al-Solaylee	*LNF* 92
		🕮 Kamal Al-Solaylee, from *Brown*	*LNF* 92-101

Wed. 3 July 2024	✎	*Live Chat 3: Takes place at 1.00 p.m. ET (Appendix E)*
Fri. 5 July 2024	🗋	*Quiz 3.14: Recommended completion date (Appendix C)*
Fri. 5 July 2024	🗋	*Discussion Forum 3c: Closes at 5.00 p.m. ET (Appendix B)*
Fri. 5 July 2024	🗋	*Writing Assignment 3: Due at 5.00 p.m. ET (Appendix A)*

Unit 4: The Elements of Poetry

Wk. 10	Sun. 7 July 2024- Sat. 13 July 2024	**4.0. Introduction to Poetry (Wyatt, Shakespeare)**	Course Notes
		✍ "Poetry"	*P* 1-26
		✍ Sir Thomas Wyatt	*P* 34
		🕮 Sir Thomas Wyatt, "[The long love that in my thought doth harbour]"	*P* 34-35

	🕮 Sir Thomas Wyatt, “[Whoso list to hunt, I know where is an hind]”	*P* 36
	✍ William Shakespeare	*P* 43
	🕮 William Shakespeare, “Sonnet 18”	*P* 43-44
	🕮 William Shakespeare, “Sonnet 116”	*P* 45
	🕮 William Shakespeare, “Sonnet 130”	*P* 45
	4.1. Subgenres (Donne, Marvell)	Course Notes
	✍ John Donne	*P* 46
	🕮 John Donne, “The Flea”	*P* 46-47
	🕮 John Donne, “A Valediction: Forbidding Mourning”	*P* 48-49
	✍ Andrew Marvell	*P* 59
	🕮 Andrew Marvell, “To His Coy Mistress”	*P* 62-63
	4.2. Writing (Tense)	Course Notes
	🖱 “General Writing” > “Grammar” > “Verb Tenses”	*OWL*
	4.3. Closed Forms (Wordsworth)	Course Notes
	✍ William Wordsworth	*P* 107
	🕮 William Wordsworth, “Lines Written a Few Miles Above Tintern Abbey”	*P* 108-12
	4.4. Open Forms (Keats)	Course Notes
	✍ John Keats	*P* 123
	🕮 John Keats, “Ode to a Nightingale”	*P* 126-28
	🕮 John Keats, “Ode on a Grecian Urn”	*P* 128-30
	4.5. Writing (Commas)	Course Notes
	🖱 “General Writing” > “Punctuation” > “Commas”	*OWL*

Wed. 10 July 2024	🗪	*Writing Seminar 4: Takes place at 3.00 p.m. ET (Appendix D)*
Fri. 12 July 2024	🗋	*Quiz 4.2: Recommended completion date (Appendix C)*
Fri. 12 July 2024	🗋	*Quiz 4.5: Recommended completion date (Appendix C)*
Fri. 12 July 2024	🗋	*Discussion Forum 4a: Closes at 5.00 p.m. ET (Appendix B)*

Wk. 11	Sun. 14 July 2024-Sat. 20 July 2024	**4.6. Voice (Browning)**	Course Notes
		✍ Robert Browning	*P* 149
		🕮 Robert Browning, “My Last Duchess”	*P* 151-52
		4.7. Diction (Williams, Pound, Moore)	Course Notes
		✍ William Carlos Williams	*P* 203
		🕮 William Carlos Williams, “The Red Wheelbarrow”	*P* 203
		🕮 William Carlos Williams, “This Is Just to Say”	*P* 204-05
		🕮 William Carlos Williams, “Landscape with the Fall of Icarus”	*P* 205
		✍ Ezra Pound	*P* 206
		🕮 Ezra Pound, “In a Station of the Metro”	*P* 207
		✍ Marianne Moore	*P* 208
		🕮 Marianne Moore, “Poetry”	*P* 208-09
		🕮 Marianne Moore, “Poetry” (revised version)	*P* 209
		4.8. Writing (Colons and Semicolons)	Course Notes

	"General Writing" > "Punctuation" > "Punctuation Overview"	*OWL*
	"General Writing" > "Punctuation" > "Commas" > "Commas vs Semicolons"	*OWL*
	4.9. Articulation (Eliot)	Course Notes
	T.S. Eliot	*P* 210
	T.S. Eliot, "The Love Song of J. Alfred Prufrock"	*P* 211-15
	4.10. Language (cummings)	Course Notes
	e.e. cummings	*P* 221
	e.e. cummings, "[in Just-]"	*P* 221-22
	e.e. cummings, "[(ponder,darling,these busted statues]	*P* 222-23
	e.e. cummings, "[somewhere i have never travelled,gladly beyond]	*P* 223
	e.e. cummings, "anyone lived in a pretty how town"	*P* 224-25
	e.e. cummings, "[l(a]"	*P* 225
	4.11. Writing (Writing Assignment 3 Debrief)	
	TAs will discuss the results of and answer questions about Writing Assignment 3.	

Wed. 17 July 2024	*Final Exam Information: Takes place at 2.00 p.m. ET (Appendix D)*
Wed. 17 July 2024	*Assignment 3 Debrief: Takes place at 3.00 p.m. ET (Appendix D)*
Fri. 19 July 2024	*Quiz 4.8: Recommended completion date (Appendix C)*
Fri. 19 July 2024	*Discussion Forum 4b: Closes at 5.00 p.m. ET (Appendix B)*

Wk. 12	Sun. 21 July 2024- Sat. 27 July 2024	**4.12. Rhetoric (Page)**	Course Notes
		P.K. Page	*P* 262
		P.K. Page, "The Stenographers"	*P* 262-63
		P.K. Page, "Stories of Snow"	*P* 264-65
		4.13. Sound (Atwood, MacEwen)	Course Notes
		Margaret Atwood	*P* 323
		Margaret Atwood, "Death of a Young Son by Drowning"	*P* 323-24
		Margaret Atwood, "[you fit into me]"	*P* 324
		Margaret Atwood, "Variation on the Word *Sleep*"	*P* 325
		Gwendolyn MacEwen	*P* 337
		Gwendolyn MacEwen, "Dark Pines Under Water"	*P* 337
		Gwendolyn MacEwen, "The Discovery"	*P* 338
		4.14. Writing (Other Grammar)	Course Notes
		General Writing" > "Mechanics"	*OWL*
		"General Writing" > "Grammar"	*OWL*
		"General Writing" > "Punctuation"	*OWL*
		4.15. Rhythm (Allen, Brand)	Course Notes
		Lillian Allen	*P* 380
		Lillian Allen, "One Poem Town"	*P* 380-81
		Dionne Brand	*P* 382

🕮 Dionne Brand, from *thirsty*	*P* 382-83
4.16. Poetry Review (Halfe, Dumont)	Course Notes
✍ Louise Bernice Halfe	*P* 384
🕮 Louise Bernice Halfe, "*wêpinâson*"	*P* 385
🕮 Louise Bernice Halfe, "*ê-kwêskît*: Turn-Around Woman"	*P* 385-87
✍ Marilyn Dumont	*P* 395
🕮 Marilyn Dumont, "Not Just a Platform for My Dance"	*P* 395-96
🕮 Marilyn Dumont, "The White Judges"	*P* 396-97

Wed. 24 July 2024	💬	*Live Chat 4: Takes place at 3.00 p.m. ET (Appendix E)*
Fri. 26 July 2024	🗋	*Quiz 4.14: Recommended completion date (Appendix C)*
Fri. 26 July 2024	🗋	*Discussion Forum 4c: Closes at 5.00 p.m. ET (Appendix B)*
Fri. 26 July 2024	🗋	*Writing Assignment 4: Due at 5.00 p.m. ET (Appendix A)*

Final Examination

Exam	*TBA*	🗋	*Final Examination: Date, time, and locations TBA (Appendix X)*

Appendix A

General Instructions for Writing Assignments

Students must submit 4 Writing Assignments of varying lengths.

- **Writing Assignment 1:** Crafting an Effective Thesis Statement
- **Writing Assignment 2:** Claim, Evidence, and Analysis
- **Writing Assignment 3:** Short Essay (1000 words)
- **Writing Assignment 4:** Long Essay (1500 words)

All Writing Assignments should focus on students' own interpretations and close readings of the primary source instead of on other critics' interpretations in secondary sources. Students must keep within 10% of the word limit as indicated in the instructions for each Writing Assignment.

Policies, Due Dates, and Weightings

- Please see the Course Syllabus ("Course Regulations") for policies.
- Please see the Course Syllabus ("Key Dates and Assignment Weightings") for weightings.
- Please see the Course Syllabus ("Course Outline and Reading List") for due dates.

Instructions

Please see the Course Syllabus (Appendices A1, A2, A3, and A4) for individual Writing Assignment instructions.

Academic Integrity

Please see the Course Syllabus (Appendix Z) for the English Department's policy on Academic Integrity and Plagiarism. Students should also read carefully the Academic Integrity and Plagiarism resources listed in the Course Syllabus ("Academic Integrity"). Students should contact Dr May and/or their TA if they have any questions or concerns about Academic Integrity and/or Plagiarism.

Turnitin

Turnitin
https://www.turnitin.com/

This course makes use of Turnitin, a third-party application that provides instructors with information about the authenticity of submitted work. When students submit their Writing Assignments to onQ, they are automatically also submitted to Turnitin. In doing so, students' work will be included in the Turnitin reference database, where it will be used for the purpose of detecting plagiarism. Turnitin compares submitted files against its extensive database of content, and produces a similarity report for each assignment. The similarity report includes the similarity score, the percentage of a document that is similar to content held within the database. Turnitin does not determine if an instance of plagiarism has occurred. Instead, it gives instructors the information they need to determine the authenticity of work as a part of a larger process. For more information, please read Turnitin's Privacy Pledge, Privacy Policy, and Terms of Service, available on their Web site, above.

Please also note that Turnitin uses cookies and other tracking technologies. However, in its service contract with Queen's, Turnitin has agreed that neither Turnitin nor its third-party partners will use data collected through cookies or other tracking technologies for marketing or advertising purposes. For further information about how

you can exercise control over cookies, see Turnitin's Privacy Policy. Turnitin may provide other services that are not connected to the purpose for which Queen's University has engaged Turnitin. Your independent use of Turnitin's other services is subject solely to Turnitin's Terms of Service and Privacy Policy, and Queen's University has no liability for any independent interaction you choose to have with Turnitin.

The Writing Centre at Queen's University

Students are encouraged to make use of the services of the Writing Centre. Please refer to the Course Syllabus ("The Writing Centre at Queen's University") for the Writing Centre's contact information and a list of tips and recommendations for getting the most from Writing Centre appointments.

Format

All written work submitted to the English Department must conform to the latest formatting standards of the Modern Language Association (MLA). For additional information, please see the "MLA Style" resources on the Purdue Online Writing Lab (OWL) (the URL can be found in the Course Syllabus ("Links")). Please also see the Writing Resources on the Class Web Site (the URL can be found in the Course Syllabus ("onQ site, Class Web Site, and Social Media"). Students should contact Dr May and/or their TA if they have any questions about MLA formatting.

Formatting and Presentation Instructions

Please adhere to the following special formatting and presentation instructions. Students will lose 2% per violation of these instructions:

- Please use only the Times New Roman font, size 12.
- Please use only 1" margins.
- Please use only Canadian spelling (i.e., not American spelling).
- Please double-space the entire assignment, including all headings, titles, block quotations, and the list of Works Cited.
- Rather than a title page, use the first four lines at the top of the assignment to indicate 1) student's full name, 2) the instructor's name, 3) the course code, and 4) the date (please see below).
- Please include a descriptive title for the assignment, centred immediately below the headings (please see below).
- Please number pages on the top, right-hand corner of the page, with surname (please see below).
- Please include a list of Works Cited at the end of the assignment, formatted according to MLA style.

[*student's surname*] 1

[*student's full name*]

[*instructor's full name*]

[*course code*]

[*date*]

[*title*]

[*assignment begins here*]

Submission via onQ

Students must submit their Writing Assignments via onQ as a MS Word (.docx) attachment by 5.00 p.m. ET on the due date. Late Writing Assignments will be subject to a lateness penalty of 2% per 24-hour period. Please see onQ for complete instructions on how to upload Writing Assignments. The MS Word (.docx) document submitted to onQ should bear the file name "*[student's surname]*Assignment*[assignment number]*" (e.g., SmithAssignment1). Please do not include any other information in the file name. Students will lose 2% for using an incorrect file name.

Students should contact Dr May and/or their TA if they have any questions or concerns about their Writing Assignments.

Appendix A1

Writing Assignment 1: Crafting an Effective Thesis Statement

Objective

- To compose and refine an effective thesis statement that passes the two thesis "tests" as outlined in Writing Seminar 1

Instructions

Please follow these instructions to complete Writing Assignment 1:

Step 1: Participate in or review the recording of Writing Seminar 1 on onQ. Make note of the process for composing and refining an effective thesis statement, and of the process for subjecting your draft thesis statement to the two thesis "tests": the "So What?" Test and the Counterargument Test.

Step 2: Compose a draft thesis statement that responds to the following topic:

- Choose 1 (and only 1) of the works of short fiction below, and analyse it with the Elements of Fiction to show how they create meaning and reveal theme in the work of short fiction.

Works of Short Fiction
Virginia Woolf, "Kew Gardens" (*SF* 66-71) James Joyce, "Araby" (*SF* 54-59) Katherine Mansfield, "The Garden Party" (*SF* 72-84)

Step 3: Refine your draft thesis statement to a final version using the techniques in Writing Assignment 1. Subject your draft thesis statement to the two thesis "tests" to ensure its effectiveness. If your draft thesis statement fails one of both of the two thesis "tests," return to Step 1 and begin again.

Step 4: Submit the following three elements in one (and only one) document on onQ:

1. **Thesis Statement:** The final version (and only the final version) of your thesis statement (one sentence) as refined according to the techniques in Writing Assignment 1.
2. **The "So What?" Test:** A short paragraph (100 words) explaining how the final version of your thesis statement passes the "So What?" Test.
3. **The Counterargument Test:** A short paragraph (100 words) explaining how the final version of your thesis statement passes the Counterargument Test.

Evaluation

Your Writing Assignment 1 submission will be evaluated according to the following criteria:

- **Thesis Statement (25%):** Is your thesis statement argumentative? Does it avoid the pitfalls contained in Writing Seminar 1? Is it significant, single, specific, and supportable?
- **The "So What?" Test (25%):** Does your thesis statement pass the "So What?" Test? How persuasive is your short paragraph explaining how your thesis statement passes the "So What?" Test?
- **The Counterargument Test (25%):** Does your thesis statement pass the Counterargument Test? How persuasive is your short paragraph explaining how your thesis statement passes the Counterargument Test?

- **Grammar and Style (25%):** Does your submission adhere to the rules of grammar and style? Are there departures from the rules of grammar and style that impede readability or render your arguments less persuasive?

🗁 **Formatting Tips**
Please observe the following Formatting Tips for Writing Assignment 1: • Be sure to submit all three elements of Writing Assignment 1 (thesis statement, "So What?" Test paragraph, Counterargument Test paragraph). Your assignment will not be considered complete if any parts are missing. • Use headings to separate the three elements of your submission ("Thesis Statement," " 'So What?' Test," "Counterargument Test"). • Make careful note of the word limits for elements 2 and 3 (100 words each), and keep within 10% of that word limit (+/- 10 words). • Avoid losing marks unnecessarily by following carefully the "Formatting and Presentation Instructions" in the Course Syllabus (Appendix A). • Submit 1 (and only 1) MS Word file (.docx) to onQ.

Please see the Course Syllabus (Appendix A) for general Writing Assignment instructions.

Appendix A2

Writing Assignment 2: Claim, Evidence, and Analysis

Objectives

- To compose and refine an effective thesis statement that passes the two thesis "tests" as outlined in Writing Seminar 1
- To write an analytical paragraph based on this thesis statement containing the three discrete components of "claim," "evidence," and "analysis" as outlined in Writing Seminar 2.

Instructions

Please follow these instructions to complete Writing Assignment 2:

Step 1: Participate in or review the recording of Writing Seminar 2 on onQ. Make note of the overall structure of an analytical essay, including the three components of an analytical paragraph: claim, evidence, and analysis. Review the recording of Writing Seminar 1 on onQ. Make note of the process for composing and refining an effective thesis statement, and of the process for subjecting your draft thesis statement to the two thesis "tests": the "So What?" Test and the Counterargument Test.

Step 2: Compose a draft thesis statement that responds to the following topic:

- Choose 1 (and only 1) of the Elements of Drama below, and analyse how that Element creates meaning or reveals theme in William Shakespeare's *Twelfth Night* (*D* 12-104).

Elements of Drama
Conflict Setting Language

Refine your draft thesis statement to a final version using the techniques in Writing Seminar 1. Subject your draft thesis statement to the two thesis "tests" to ensure its effectiveness. If your draft thesis statement fails one of both of the thesis "tests," return to Step 1 and begin again.

Step 3: Compose one (and only one) analytical paragraph based on your thesis statement that adheres to the claim, evidence, and analysis structure as outlined in Writing Seminar 2. Ensure all three components are present, in the recommended order. Ensure all three components are discrete: avoid mixing one component with another.

Step 4: Submit the following two elements in one (and only one) document on onQ:

1. **Thesis Statement:** The final version (and only the final version) of your thesis statement (one sentence) as refined according to the techniques in Writing Seminar 1.
2. **Analytical Paragraph:** Your one (and only one) analytical paragraph (300 words) containing the three discrete components of claim, evidence, and analysis as outlined in Writing Seminar 2.

Evaluation

Your Writing Assignment 2 submission will be evaluated according to the following criteria:

- **Claim (25%):** Does your claim represent a clear, identifiable subtopic of your overall thesis? Is your claim clear and succinct? Does it consist of one sentence only?
- **Evidence (25%):** Does your evidence help support your claim? Is your evidence integrated effectively? Have you used a selection of quotation types (long, short, direct, and indirect)?
- **Analysis (25%):** Does your analysis connect your evidence to your claim clearly? Is your analysis logical, cogent, and persuasive?
- **Grammar and Style (25%):** Does your submission adhere to the rules of grammar and style? Are there departures from the rules of grammar and style that impede readability or render your arguments less persuasive?

Formatting Tips

Please observe the following Formatting Tips for Writing Assignment 1:

- Be sure to submit both elements of Writing Assignment 1 (thesis statement, analytical paragraph). Your assignment will not be considered complete if either part is missing.
- Use headings to separate the two elements of your submission ("Thesis Statement," "Analytical Paragraph").
- Make careful note of the word limits for element 2 (300 words), and keep within 10% of that word limit (+/- 30 words).
- Avoid losing marks unnecessarily by following carefully the "Formatting and Presentation Instructions" in the Course Syllabus (Appendix A).
- Submit 1 (and only 1) MS Word file (.docx) to onQ.

Please see the Course Syllabus (Appendix A) for general Writing Assignment instructions.

Appendix A3

Writing Assignment 2: Short Essay (1000 words)

Objectives

- To write a short Essay (1000 words) that adheres to the Essay structure outlined in Writing Seminars 1 and 2, including an effective thesis statement as outlined in Writing Seminar 1, and the "claim," "evidence," and "analysis" structure as outlined in Writing Seminar 2.
- To write a short Essay (1000 words) that avoids to the grammar and style errors outlined in Writing Seminar 3.

Instructions

Please follow these instructions to complete Writing Assignment 3:

Step 1: Participate in or review the recording of Writing Seminar 3 on onQ. Make note of the frequently recurring grammar and style errors, how to identify those errors, and how to correct those errors. Review the recording of Writing Seminar 2 on onQ. Make note of the overall structure of an analytical essay, including the three components of an analytical paragraph: claim, evidence, and analysis. Review the recording of Writing Seminar 1 on onQ. Make note of the process for composing and refining an effective thesis statement, and of the process for subjecting your draft thesis statement to the two thesis "tests": the "So What?" Test and the Counterargument Test.

Step 2: Write a 1000-word Essay that responds to the following topic:

- Choose 1 (and only 1) of the works of literary non-fiction in Box A and analyse it with respect to 1 (and only 1) of the issues arising from the Elements of Literary Non-Fiction in Box B to show how that issue creates meaning or reveals theme in the work of literary non-fiction.

Box A: Works of Literary Non-Fiction
Jonathan Swift, "A Modest Proposal" (*LNF* 9-17) Percy Bysshe Shelley, from "A Defence of Poetry" (*LNF* 18-31) Mark Twain, "Advice to Youth" (*LNF* 32-35)

Box B: Issues Arising from the Elements of Literary Non-Fiction
Truthfulness: *subjectivity* vs *objectivity* in the work **Sources:** the use of research and/or immersion in the work **Structure:** the *frame* of the work, perhaps including the *hook*

Step 3: Revise your Essay from a rough draft to a final version. Ensure your thesis statement fulfils the criteria as outlined in Writing Seminar 1. Ensure the overall structure of your Essay adheres to the structure as outlined in Writing Seminar 2. Ensure your Essay avoids the grammar and style errors as outlined in Writing Seminar 3.

Step 4: Submit the final version (and only the final version) of your Essay (1000 words) in one (and only one) document on onQ.

Evaluation

Your Writing Assignment 3 submission will be evaluated according to the following criteria:

- **Thesis Statement (25%):** Is your thesis statement argumentative? Does it avoid the pitfalls contained in Writing Seminar 1? Is it significant, single, specific, and supportable?
- **Introduction and Conclusion (25%):** Does your introductory paragraph contain the three components as outlined in Writing Seminar 2: an attention-getting introductory remark, contextualizing information, and the thesis statement? Does your concluding paragraph contain those same three components in reverse order as outlined in Writing Seminar 2?
- **Claim, Evidence, and Analysis (25%):** Do your claims represent clear, identifiable subtopics of your overall thesis? Is your evidence well integrated, and does it effectively support your claim? Does your analysis connect your evidence to your claim clearly, logically, and persuasively?
- **Grammar and Style (25%):** Does your submission adhere to the rules of grammar and style? Are there departures from the rules of grammar and style that impede readability or render your arguments less persuasive?

Formatting Tips

Please observe the following Formatting Tips for Writing Assignment 1:

- Choose an informative title for your Essay that hints at what it is about (not "Writing Assignment 3").
- Make careful note of the word limit for this assignment (1000 words), and keep within 10% of that word limit (+/- 100 words).
- Avoid losing marks unnecessarily by following carefully the "Formatting and Presentation Instructions" in the Course Syllabus (Appendix A).
- Submit 1 (and only 1) MS Word file (.docx) to onQ.

Please see the Course Syllabus (Appendix A) for general Writing Assignment instructions.

Appendix A4

Writing Assignment 4: Long Essay (1500 words)

Objectives

- To write a long Essay (1500 words) that adheres to the Essay structure outlined in Writing Seminars 1 and 2, including an effective thesis statement as outlined in Writing Seminar 1 and the "claim," "evidence," and "analysis" structure as outlined in Writing Seminar 2.
- To write a long Essay (1500 words) that avoids to the grammar and style errors outlined in Writing Seminar 3.
- To write a long Essay (1500 words) that adheres to the MLA Style guidelines outlined in Writing Seminar 4.

Instructions

Please follow these instructions to complete Writing Assignment 4:

Step 1: Participate in or review the recording of Writing Assignment 4. Make note of the principles of MLA Style and avoiding plagiarism. Review the recording of Writing Seminar 3 on onQ. Make note of the frequently recurring grammar and style errors, how to identify those errors, and how to correct those errors. Review the recording of Writing Seminar 2 on onQ. Make note of the overall structure of an analytical essay, including the three components of an analytical paragraph: claim, evidence, and analysis. Review the recording of Writing Seminar 1 on onQ. Make note of the process for composing and refining an effective thesis statement, and of the process for subjecting your draft thesis statement to the two thesis "tests": the "So What?" Test and the Counterargument Test.

Step 2: Write a 1500-word Essay that responds to the following topic:

- Choose 1 (and only 1) of the poems studied in Unit 4, and analyse it with the Elements of Poetry to show how they create meaning and reveal theme in the poem.

Step 3: Revise your Essay from a rough draft to a final version. Ensure your thesis statement fulfils the criteria as outlined in Writing Seminar 1. Ensure the overall structure of your Essay adheres to the structure as outlined in Writing Seminar 2. Ensure your Essay avoids the grammar and style errors as outlined in Writing Seminar 3. Ensure your Essay adheres to MLA Style and avoids plagiarism as outlined in Writing Seminar 4.

Step 4: Submit the final version (and only the final version) of your Essay (1500 words) in one (and only one) document on onQ.

Evaluation

Your Writing Assignment 4 submission will be evaluated according to the following criteria:

- **Thesis Statement (25%):** Is your thesis statement argumentative? Does it avoid the pitfalls contained in Writing Seminar 1? Is it significant, single, specific, and supportable?
- **Introduction and Conclusion (25%):** Does your introductory paragraph contain the three components as outlined in Writing Seminar 2: an attention-getting introductory remark, contextualizing information, and the thesis statement? Does your concluding paragraph contain those same three components in reverse order as outlined in Writing Seminar 2?
- **Claim, Evidence, and Analysis (25%):** Do your claims represent clear, identifiable subtopics of your overall thesis? Is your evidence well integrated, and does it effectively support your claim? Does your analysis connect your evidence to your claim clearly, logically, and persuasively?

- **Grammar and Style (25%):** Does your submission adhere to the rules of grammar and style? Are there departures from the rules of grammar and style that impede readability or render your arguments less persuasive?

🗁 **Formatting Tips**
Please observe the following Formatting Tips for Writing Assignment 1: • Choose an informative title for your Essay that hints at what it is about (not "Writing Assignment 4"). • Make careful note of the word limit for this assignment (1500 words), and keep within 10% of that word limit (+/- 150 words). • Avoid losing marks unnecessarily by following carefully the "Formatting and Presentation Instructions" in the Course Syllabus (Appendix A). • Submit 1 (and only 1) MS Word file (.docx) to onQ.

Please see the Course Syllabus (Appendix A) for general Writing Assignment instructions.

Appendix B

General Instructions for Discussion Forums

As a class participation exercise in response to the Elements of Literature readings, students are expected to contribute questions and comments to the Discussion Forums on a regular basis throughout the course:

- **Discussion Forum 1:** Short Fiction
- **Discussion Forum 2:** Drama
- **Discussion Forum 3:** Literary Non-Fiction
- **Discussion Forum 4:** Poetry

Students should post their comments in response to the course readings and Course Notes, as well as to each other's questions and comments.

Policies, Due Dates, and Weightings

- Please see the Course Syllabus ("Course Regulations") for policies.
- Please see the Course Syllabus ("Key Dates and Assignment Weightings") for weightings.
- Please see the Course Syllabus ("Course Outline and Reading List") for due dates.

Academic Integrity

Please see the Course Syllabus (Appendix Z) for the English Department's policy on Academic Integrity and Plagiarism. Students should also read carefully the Academic Integrity and Plagiarism resources listed in the Course Syllabus ("Academic Integrity"). Students should contact Dr May and/or their TA if they have any questions or concerns about Academic Integrity and/or Plagiarism.

Purpose of the Discussion Forums

The purpose of the Discussion Forums is to generate discussion and debate about the issues encountered in the Elements of Literature readings and Course Notes. In an on-campus course, this discussion would take place in the classroom, in a lecture or seminar setting. Because this course is conducted entirely online, this discussion must take place online, as well. In other words, the Discussion Forums are a class-participation exercise, rather than a writing exercise, even though they involve writing. The Discussion Forums will therefore be assessed as a class-participation exercise, and not as a writing exercise. Dr May will evaluate students' performance in the form of a grade and a set of standardized comments corresponding to that grade. More importantly, however, students will have the opportunity within the Discussion Forums to learn from each other by reading, thinking about, and responding to each other's questions and comments, to supplement and build upon the information Dr May has provided in the Course Notes. This kind of back-and-forth discussion and debate is crucial in literary studies, which is why the Discussion Forums are an important, peer-to-peer component of this online course.

Structure of the Discussion Forums on onQ

Four main Discussion Forums are posted on onQ (under "Activities" > "Discussions"): Discussion Forum 1 deals with Unit 1 (Short Fiction), Discussion Forum 2 deals with Unit 2 (Drama), Discussion Forum 3 deals with Unit 3 (Literary Non-Fiction), and Discussion Forum 4 deals with Unit 4 (Poetry). Each Discussion Forum is worth 5% of students' final grade for the course, for a total of 20%.

Each Discussion Forum is subdivided into 3 Discussion Forum Topics, which correspond to the works on the Course Syllabus. For example, Discussion Forum 1 is subdivided into Discussion Forum Topic 1a, which deals with content in the first third of Unit 1, Discussion Forum Topic 1b, which deals with content in the middle third of Unit 1, and Discussion Forum Topic 1c, which deals with content in the final third of Unit 1. Each Discussion Forum Topic is open for a limited time only, and only 1 Discussion Forum Topic is open at a time, so students should take careful

note of the opening and closing dates for each Discussion Forum Topic. Students may contribute to Discussion Forum Topics only while they are open. There will always be 1 Discussion Forum Topic open at any given time in the course.

Students contribute to Discussion Forum Topics either by starting a new thread or by replying to other participants' threads. After clicking on a Discussion Forum Topic, students can start a new thread by clicking on the "Start a New Thread" button. After clicking on another participant's thread, students can reply to that thread by clicking on the "Reply to Thread" button. There are other tools within the Discussion Forum interface for sorting, filtering, and editing threads and replies.

Dr May evaluates the 4 Discussion Forums as 4 separate assignments. For example, he evaluates Discussion Forum Topics 1a, 1b, and 1c together, to arrive at students' grade for Discussion Forum 1. Therefore, students who are unable to contribute very often to a certain Discussion Forum Topic can help make up for it by contributing more actively to the other Discussion Forum Topic(s) within any of the given 4 Discussion Forums (e.g., students who are unable to contribute to Discussion Forum Topic 1a can help make up for it by contributing more actively to Discussion Forum Topic 1b and/or Discussion Forum Topic 1c).

Discussion Forum Guidelines

- Students will contribute to the Discussion Forums within their TA Groups (i.e., in Groups of approximately 25-30 students), to keep the number of posts manageable. Discussion Forums will be graded by Dr May, so questions and concerns about this component of the course should be directed to him.

- Students should post questions and comments on a regular basis throughout the course, rather than only in the closing day or two before the Discussion Forum deadlines. The point of the Discussion Forums is to create a useful, back-and-forth discussion about the works on the Course Syllabus, to approximate the type of discussion that might take place in a classroom lecture or seminar setting, so regular participation is both encouraged and expected.

- Students should contribute to the Discussion Forums both by responding to threads that other participants in the Group have started, and by starting threads of their own on new subject matter. Before starting a new thread, students should first check to see that another student has not yet started a thread on the same or similar subject matter, to avoid duplication. If a thread has already been started on a certain subject matter, students should reply within that thread, instead of starting a new thread on that subject matter.

- Students should actively monitor threads they start or contribute to, and respond to students who reply to their posts. Students should respond in a way that advances or builds on the original idea by adding further examples from the primary source, by subjecting the idea to a deeper or more nuanced analysis, or by offering alternative or competing points of view in a constructive, respectful way. Students who contribute to the Discussion Forums earlier in the week will maximize their opportunities to monitor and respond to other participants' posts later in the week.

- Students should back up and contextualize their comments with direct and/or indirect quotations from the primary source. Try to subject the primary source to a careful close reading, isolating the various linguistic devices and rhetorical strategies the author uses to articulate their themes, to create meaning in the work, and to advance the main argument of the thread.

- Students do not necessarily have to back up and contextualize their comments with quotations from secondary research. However, they may use secondary research if they wish, provided that research contributes in a substantive and useful way to the argument of the thread. Students should not simply repeat other critics' research, but they should build on that research to add their own analytical voice. Students who use secondary sources must cite these sources appropriately, using correct MLA Style. Academic integrity

applies to the Discussion Forums in the same way it does to the Essay component of the course.

- Students who are having difficulty gauging how often they should be posting to the Discussion Forums and what types of issues they should be dealing with should monitor the Discussion Forums carefully to see how often other participants are contributing to them, and to assess what types of issues are being discussed. Students are being evaluated and assessed in comparison with each other's contributions.

- Students must complete their posts to the Discussion Forums by the individual Discussion Forums' due dates. After the due date has passed, the Discussion Forum will automatically close on onQ, and no further posts will be permitted.

Etiquette

Students should be read other participants' comments and respond to them courteously. They should express disagreement with someone else's viewpoint respectfully. The use of offensive, discriminatory, or otherwise inappropriate language is not permitted. No personal attacks or insults will be tolerated. Violators of this policy may lose their Discussion Forum privileges and forfeit their mark for this component of the course.

Evaluation

Twenty percent (20%) of students' final grade for the course will be devoted to participation in the Discussion Forums, five percent (5%) for each of Discussion Forums 1, 2, 3, and 4. Students are expected to post to the Discussion Forums on a regular basis throughout the course, just like they are expected to attend and participate in their classes on a regular basis. Students will be assessed not only on how regularly they post to the forums compared to other participants in their Group, but also on how thoughtful and self-reflective their comments are compared to other participants in their Group. Although the Discussion Forums are not a writing assignment, students should still write professionally and spell-check their posts carefully. Dr May will evaluate students' performance in the form of a grade and a set of standardized comments corresponding to that grade.

Formatting Tips

Please observe the following formatting guidelines in the Discussion Forums:

- When beginning a new thread, use a brief but descriptive title to summarize the subject matter of the post (e.g., "Imagery in *The Handmaid's Tale*" rather than just "Imagery" or "*The Handmaid's Tale*").
- Before beginning a new thread, check to see that another student has not already started a thread on the same or similar subject matter, to avoid duplication.
- When beginning a new thread, deal with a single issue or question only, rather than attempt to cover multiple issues or questions.
- To make threads easier to read, do not include the original post in replies (disable this feature by clicking on "Settings" and unchecking the box labelled "Include original post in reply").
- Try to avoid unnecessary or elaborate formatting, such as the use of different font types and sizes, varying line spacings, underlining and boldface type, etc.
- Be sure to include bibliographical references for any secondary sources used, formatted according to correct MLA Style.
- Be conscious of using correct grammar and sentence structure, and maintain a courteous and professional tone at all times.

Students should contact Dr May if they have any questions or concerns about the Discussion Forums.

Appendix C

General Instructions for Quizzes

In response to the Essay-Writing Skills readings, students are expected to complete 15 short Quizzes on a regular basis throughout the course:

- **Quiz 0.0:** Introduction to ENGL 100
- **Quiz 0.2:** Intro to Writing About Lit (Claims)
- **Quiz 1.2:** Writing (Evidence)
- **Quiz 1.5:** Writing (Analysis)
- **Quiz 1.8:** Writing (Theme)
- **Quiz 1.11:** Writing (Introductions)
- **Quiz 1.14:** Writing (Conclusions)
- **Quiz 2.5:** Writing (Plagiarism)
- **Quiz 2.8:** Writing (Audience)
- **Quiz 3.8:** Writing (MLA Format)
- **Quiz 3.14:** Writing (Voice)
- **Quiz 4.2:** Writing (Tense)
- **Quiz 4.5:** Writing (Commas)
- **Quiz 4.8:** Writing (Colons, Semicolons)
- **Quiz 4.14:** Writing (Other Grammar)

Each Quiz consists of 5 multiple-choice questions (except in the case of Quiz 0.0, which consists of 10 multiple-choice questions) based on the Essay-Writing Skills readings.

Policies, Due Dates, and Weightings

- Please see the Course Syllabus ("Course Regulations") for policies.
- Please see the Course Syllabus ("Key Dates and Assignment Weightings") for weightings.
- Please see the Course Syllabus ("Course Outline and Reading List") for due dates.

Academic Integrity

Please see the Course Syllabus (Appendix Z) for the English Department's policy on Academic Integrity and Plagiarism. Students should also read carefully the Academic Integrity and Plagiarism resources listed in the Course Syllabus ("Academic Integrity"). Students should contact Dr May and/or their TA if they have any questions or concerns about Academic Integrity and/or Plagiarism.

Purpose of the Quizzes

The purpose of the Quizzes is for students to demonstrate a basic understanding of the technical writing skills contained in the Essay-Writing Skills lessons. Students must possess effective essay-writing skills to be successful in English studies, so this course provides instruction in basic essay-writing skills in the form of Essay-Writing Skills lessons. These lessons include technical information on:

- the basic structure of the course (Quiz 0.0),
- structuring analytical literary essays (Quizzes 0.2, 1.2, 1.5, 1.8, 1.11, 1.14, and 2.14),
- conducting close readings of literary works (Quizzes 2.2 and 3.11),
- avoiding plagiarism and other departures from academic integrity (Quiz 2.5),
- understanding the audience of literary essays (Quiz 2.8),
- understanding the results and feedback of Essay submissions (Quizzes 2.11, 3.2, and 4.11),
- MLA Formatting (Quizzes 3.5 and 3.8), and
- grammar and style issues (Quizzes 3.14, 4.2, 4.5, 4.8, and 4.14).

The Quizzes are designed to gauge students' basic understanding of the technical information contained in most (but not all) of these Essay-Writing Skills lessons. Students will go on to apply their knowledge of these concepts in the Essays for the course.

Quiz Guidelines

- Students are expected to complete the 15 Essay-Writing Skills Quizzes on onQ (under "Activities" > "Quizzes"), based on the Essay-Writing Skills lessons interspersed throughout the course.

- Each Quiz contains 5 multiple-choice questions (except for Quiz 0.0, which contains 10 multiple-choice questions), based directly on the relevant Essay-Writing Skills readings.

- The Quizzes are open-book assessments: students may consult the Course Notes and/or course readings to complete each Quiz.

- Each Quiz should take students approximately 10 minutes to complete. However, there is no time limit imposed on students' completion of the Quizzes. Students may take as long as they need to complete each Quiz.

- Each Quiz has a recommended date of completion based on the timing of the corresponding Essay-Writing Skills lesson in the course. However, there are no deadlines for students' completion of the Quizzes, other than the end of classes. It is highly recommended that students complete each Quiz by the recommended completion date, but students may complete the 15 Quizzes whenever they wish, up until the final day of classes. However, on the final day of classes, the Quizzes will automatically close, and no further attempts will be permitted.

- Students may attempt each Quiz only once. Students may not reattempt Quizzes they have already completed.

- Students may complete the Quizzes in any order they wish. However, it is highly recommended that students complete the Quizzes in the order they are presented in the course, as the content of some Quizzes build on knowledge gained in preceding Quizzes.

- Each Quiz is worth 1% of students' final grade in the course, for a total of 15%. Students who do not complete a Quiz by the final day of classes will receive a grade of 0 on that Quiz, which will count against this 15% component of the course.

- Students are expected to complete the Quizzes independently, without consultation with other students in the course, to avoid departures from academic integrity.

Evaluation

Fifteen percent (15%) of students' final grade for the course will be devoted to completion of the Quizzes, one percent (1%) for each Quiz. The Quizzes are automatically assessed and graded on onQ, and final results are immediately posted to students' list of grades for the course on onQ (under "Activities" > "Grades").

Students should contact Dr May if they have questions or concerns about Quizzes.

Appendix D

General Instructions for Zoom Meetings

To supplement the written lessons in the Course Notes on onQ, Dr May will host a series of ungraded Zoom Meetings:

- **Introduction to ENGL 100**
- **Writing Seminar 1** (Crafting Thesis Statements)
- **Live Chat 1** (Short Fiction)
- **Writing Seminar 2** (Structuring an English Essay)
- **Assignment 1 Debrief** (Thesis Statements)
- **Live Chat 2** (Drama)
- **Writing Seminar 3** (Grammar and Style Errors)
- **Assignment 2 Debrief** (Claim, Evidence, Analysis)
- **Live Chat 3** (Literary Non-Fiction)
- **Writing Seminar 4** (MLA Style and Plagiarism)
- **Assignment 3 Debrief** (Grammar and Style Errors)
- **Live Chat 4** (Poetry)

All Zoom Meetings take place on the same day of the week, but they have been scheduled at different times of day to help accommodate students' various schedules and time zones.

Policies, Due Dates, and Weightings

- Please see the Course Syllabus ("Course Regulations") for policies.
- Please see the Course Syllabus ("Key Dates and Assignment Weightings") for weightings.
- Please see the Course Syllabus ("Course Outline and Reading List") for due dates.

Purpose of the Zoom Meetings

The purpose of the Zoom Meetings is to provide regular opportunities for students to gather synchronously to discuss and ask questions about the course and its content. Online courses can sometimes seem impersonal, so the Zoom Meetings are designed to give Dr May, the TAs, and students an opportunity to meet each other in the same virtual space. The Zoom Meetings are ungraded and informal.

Types of Zoom Meetings

There are 4 main types of Zoom Meetings:

- **Introduction to ENGL 100:** In the first Zoom Meeting, Dr May will review the Course Syllabus and the structure of the course on onQ.
- **Writing Seminars:** In the 4 Writing Seminars, Dr May will review the information contained in the Writing About Literature Lessons to assist students in writing their Essays in the course.
- **Live Chats:** In the 4 Live Chats, Dr May will facilitate a discussion about the course readings and the Study of Literature Lessons to provide students with an opportunity to discuss class concepts with each other.
- **Writing Assignment Debriefs:** In the 3 Writing Assignment Debriefs, Dr May and the TAs will review students' past Writing Assignments, discussing their strengths and weaknesses, and providing some hints and tips for writing the next Writing Assignment.

Accessing the Zoom Meetings on onQ

At the scheduled day and time, students should access the Zoom Meeting via the link on onQ (under "Activities" > "Zoom Meetings" > "Live"). Each Zoom Meeting will be approximately 1 hour in length. The Zoom Meetings are ungraded activities. Students who are unable to participate live can watch recordings of the Zoom Meetings, which will be posted the day after each Zoom Meeting on onQ (under "Activities" > "Zoom Meetings" > "Recording").

Students should contact Dr May if they have questions or concerns about the Zoom Meetings.

Appendix D2

Writing Seminar 2 Handout

Below is a sample introductory paragraph, body paragraph, and concluding paragraph. In Writing Seminar 2, Dr May will review these paragraphs to identify the characteristics of introductions, body paragraphs, and conclusions, and he will discuss the structure of English essays generally.

In a 2015 lecture about her novel *The Handmaid's Tale*, Margaret Atwood remarks, "Nothing makes me more nervous than people who say, 'It can't happen here.' Anything can happen anywhere, given the right circumstances" (qtd. in Miller). The dystopian society of *The Handmaid's Tale* is clearly fictional, with its oppressive government and its subjugation of an underclass of women to be handmaids for the ruling class under threat of death. However, the various settings in the novel seem anything but fictional. In fact, many of the settings are strikingly familiar, as they bear strong resemblances to everyday places in twenty-first-century western life. These familiar settings in *The Handmaid's Tale* emphasize that the institution of an oppressive governmental régime is a real possibility in the here and now, and not merely the stuff of science fiction.

In the opening scene of the novel, Offred describes the handmaids' sleeping quarters, which had once been a school gymnasium. "The floor was of varnished wood," Atwood writes, "with stripes and circles painted on it, for the games that were formerly played there" (3). Previously a place of fun and recreation, the gymnasium now contains rows of "army cots" (4) where the handmaids silently languish between appointments with their Commanders. That it is still obvious to Offred that her bedroom was once a gymnasium suggests that the Gilead régime converted it quickly; in fact, Offred thinks she can still smell "the pungent smell of sweat" hanging in the air (3). This familiarity suggests that oppressive régimes can take hold anywhere and with little warning, transforming even a happy and carefree place like a gymnasium to something oppressive and sinister.

…

The threat of an oppressive governmental régime like that of Gilead is a real possibility in the twenty-first century. Throughout *The Handmaid's Tale*, eerily familiar settings call attention to the fact that Gilead may not be as alien or as far-fetched as some critics have taken it to be. Handmaids may not actually exist in the world today, but the oppression they suffer from may be closer to taking hold than we think. "[G]iven the right circumstances," Atwood asserts, it "can happen anywhere" (qtd. in Miller).

Please see the Course Syllabus (Appendix D) for general Zoom Meeting instructions.

Appendix D3

Writing Seminar 3 Handout

Below is a sample introductory paragraph. The paragraph contains 10 grammatical and stylistic errors commonly seen in undergraduate Essays. How many errors can you find? In Writing Seminar 3, Dr May will review this paragraph sentence by sentence, identify the grammatical or stylistic errors, and provide information on how to correct all 10 errors.

> In a 2015 lecture about *The Handmaid's Tale*, Margaret Atwood makes a revealing remark about the reception of her novel. "Nothing makes me more nervous than people who say, 'It can't happen here.' Anything can happen anywhere, given the right circumstances" (qtd. in Miller). The dystopian society and environment of *The Handmaid's Tale* is clearly fictional. The dystopia is characterized by an oppressive government régime and the subjugation of an underclass of women to be handmaids for the ruling class. However, the physical settings in the novel strike the reader as anything but fictional. In fact, the settings are eerily familiar, they bear strong resemblances to everyday places in twenty-first-century western life. For example, Atwood depicts the handmaids sleeping quarters as a school gymnasium, complete "with stripes and circles painted on" the floor and "the pungent scent of sweat" still permeating the air (3). Offred, the narrator, can't help but think back to a time in her youth when she attended school dances in similar gymnasiums. This emphasizes the relatively brief length of time that has elapsed between Offred's previous life as a free woman and her new life under Gileadean captivity. To properly understand the thematic use of setting in *The Handmaid's Tale*, it is necessary to recognize that Atwood uses familiar and domestic settings deliberately rather than merely by chance. This essay will demonstrate that Atwood uses familiar, domestic settings in *The Handmaid's Tale* to suggest that the institution of a repressive political régime is a real possibility in the modern western world, rather than the stuff of science fiction.

Please see the Course Syllabus (Appendix D) for general Zoom Meeting instructions.

Appendix X

General Instructions for the Final Examination

At the end of the course, students must write a 2-hour closed-book Final Examination.

Policies, Due Dates, and Weightings

- Please see the Course Syllabus ("Course Regulations") for policies.
- Please see the Course Syllabus ("Key Dates and Assignment Weightings") for weightings.
- Please see the Course Syllabus ("Course Outline and Reading List") for due dates.

Queen's University Examination Regulations

Please see the university registrar's Web site for the university's Examination regulations.

Queen's University Examination Regulations
https://www.queensu.ca/registrar/academic-info/exams/students

Instructions

Here are the instructions for the Final Examination exactly as they will be phrased on the Examination paper:

General Instructions: Answer all questions on the Crowdmark sheet provided. No aids are permitted in this Final Examination. Please make sure your full name (first and last) and student number is written clearly on the Crowdmark sheet. Please note: Proctors are unable to respond to queries about the interpretation of Examination questions. Do your best to answer the questions as written.

Examination Instructions: This Final Examination is 2 hours in length and consists of 100 multiple-choice questions. Provide what you consider to be the most correct response to each question. Record your responses on the Crowdmark sheet provided.

Multiple-Choice Questions

Each multiple-choice question includes 4 choices of response. Dr May will draw multiple-choice questions directly from course lectures and readings (including Course Notes and PowerPoint slides, if provided). Questions will test students' knowledge of the following categories:

- definitions of literary terms and concepts
- identification of authors and titles from short passages
- examples of literary terms and concepts from short passages
- information about key historical events and contexts

Here is a representative sample of a standalone multiple-choice question:

> 1. Margaret Atwood's *The Handmaid's Tale* is an example of what type of literature?
>
> a. autobiographical novel
> b. dystopian novel
> c. epic poem
> d. memoir

Here is a representative sample of multiple-choice questions based on a short passage:

Passage A

We slept in what had once been the gymnasium. The floor was of varnished wood, with stripes and circles painted on it, for the games that were formerly played there; the hoops for the basketball nets were still in place, though the nets were gone. A balcony ran around the room, for the spectators, and I thought I could smell, faintly like an afterimage, the pungent scent of sweat, shot through with the sweet taint of chewing gum and perfume from the watching girls, felt-skirted as I knew from pictures, later in miniskirts, then pants, then in one earring, spiky green-streaked hair. Dances would have been held there; the music lingered, a palimpsest of unheard sound, style upon style, an undercurrent of drums, a forlorn wail, garlands made of tissue-paper flowers, cardboard devils, a revolving ball of mirrors, powdering the dancers with a snow of light.

1. Identify the author of Passage A.

   a. Alice Munro
   b. Margaret Atwood
   c. Margaret Laurence
   d. Robertson Davies

2. In Passage A, the phrase "a snow of light" is an example of what rhetorical device?

   a. alliteration
   b. metaphor
   c. simile
   d. zeugma

(The correct answer to all three questions is "b.")

Students should contact Dr May if they have any questions or concerns about the Final Examination.

Examination Tips

- Students are encouraged to review the university's Examination regulations. The university penalizes students who do not adhere to these regulations.

Appendix Y

Grade Conversion Scale

For all assignments in this course, students will receive both a numerical mark and a letter grade. Numerical marks and letter grades correspond to each other according to the following table, which is based on Queen's Official Grade Conversion Scale:

	Letter Grade	Mark Range	GPA	Verbal Meaning	
	A+	90-100	4.3	Far exceeds expectations	
	A	85-89	4.0	Exceeds expectations	
	A-	80-84	3.7		
	B+	77-79	3.3	Meets expectations	
	B	73-76	3.0		
(typical	**B-**	70-72	2.7		*(typical*
median)	**C+**	67-69	2.3	Falls short of expectations	*median)*
	C	63-66	2.0		
	C-	60-62	1.7		
	D+	57-59	1.3	Falls considerably short of expectations	
	D	53-56	1.0		
	D-	50-52	0.7	Falls far short of expectations	
	F	0-49	0.0	Failing grade	

At the end of the course, students' "Final Calculated Grade" on onQ will be rounded up to the next whole number and converted to a final letter grade according to the table above. Only the final letter grade will appear on students' transcript and be used to calculate students' GPA.

The typical median for this course is 70% (B-).

Appendix Z

Queen's Department of English Statement on Academic Integrity

Queen's University values and promotes an ethos of academic integrity, based on the values of honesty, trust, fairness, respect, responsibility, and courage. Departures from these values compromise the integrity of the scholarly community that the University strives to foster. Such departures are accordingly regarded with great seriousness, and are subject to a range of sanctions.

The following are examples of departures from academic integrity:

- plagiarism, such as the unacknowledged use of sources;
- using unauthorized materials during a test;
- facilitation, such as the buying or selling of term papers;
- the forging of documents; and
- falsification, such as impersonating someone in an examination.

These values and departures from them are more fully defined and explained in Queen's Arts and Science Regulation 1, "Academic Integrity":

Queen's University Faculty of Arts and Science Academic Calendar
https://www.queensu.ca/academic-calendar/arts-science/

Students should familiarize themselves with this Regulation, which provides the framework within which the Department treats all departures from academic integrity.

Plagiarism

The boundary between what may be regarded as appropriate borrowing on the one hand, and plagiarism or improper borrowing on the other, may vary from one discipline to another. Students taking courses in the Department need to understand what constitutes plagiarism in the discipline of English, why it is so regarded, and how to avoid inadvertently crossing the boundary between the acceptable and the unacceptable use of sources.

To ensure that all students understand these issues, the Department requires that this document be appended to every course syllabus. The purpose of this document is thus to inform. It does not imply a presumption of anyone's intent to plagiarize. Many instructors also devote class time to the subject, and provide opportunity for discussing it. In any case, students who are unsure about what constitutes plagiarism should seek clarification from their instructor.

Citation of Sources: Purposes and Methods

Since plagiarism results from inadequate citation of the sources of one's ideas or expressions, it is important to begin by understanding the purposes for citation. Citing sources properly is not just a matter of avoiding plagiarism; it has rhetorical purposes within an essay and constructive purposes within the discipline. A literary essay is not a simple monologue, in which everything originates with the essayist; it is more like a conversation involving the essayist, the subject matter, the reader, and (in many cases) other critics who have commented on the subject before.

Citation is a way of making the conversation and the essayist's part in it clear by attributing all parts to their proper sources. If exact citation makes clear what the essayist's debts are, it also helps to highlight the essayist's own contributions. Proper citation has several other positive functions:

- enhancing essayists' authority by showing that they have informed themselves on the subject,
- sharing information (e.g., by identifying sources the reader may not have known), and
- ensuring accuracy by making representations of others' ideas and statements subject to checking.

Methods or formats of citation vary somewhat from one discipline to the next: for instance, while social scientists commonly use the American Psychological Association (or APA) style of citation, the Modern Language Association (or MLA) style is widely accepted in the discipline of literary studies and is considered standard within the Department.

Plagiarism: Definitions and Guidelines

Just as different disciplines use different styles of citation, what counts as permissible borrowing and what counts as plagiarism may also differ between disciplines. A borrowing without citation that may be acceptable in one discipline because it is considered a statement of fact or of common knowledge may be unacceptable in a literary research paper because it is considered somebody's representation or interpretation. In general, the discipline of literary studies is more sensitive than others to the integrity of particular interpretations, representations, and phrasings, and more likely to view the representation of these elements as requiring citation.

Arts and Science Regulation 1, which is binding for all Departments, defines plagiarism as "presenting another's ideas or phrasings as one's own without proper acknowledgement." The Regulation provides the following examples of prohibited acts:

- copying and pasting from the Internet, a printed source, or other resource without proper acknowledgement;
- copying from another student;
- using direct quotations or large sections of paraphrased material in an assignment without appropriate acknowledgement;
- submitting the same piece of work in more than one course without the permission of the instructors.

Facilitation of a departure from academic integrity, such as "knowingly allowing one's essay or assignment to be copied by someone else" or "the buying or selling of term papers or assignments and submitting them as one's own for the purpose of plagiarism," is also prohibited. In the words of Regulation 1, this listing "defines the domain of relevant acts without providing an exhaustive list."

The Department also offers the following guidelines on how to avoid plagiarism in undergraduate English essays:

- Electronic sources (e.g., Web sites, online databases) have the same status as printed sources (e.g., books, journal articles). Borrowings from either type of source must be fully and specifically acknowledged.
- Listing a source on a page of Works Cited is not in itself adequate acknowledgement. All specific borrowings from the source (whether of ideas or of language) must also be acknowledged locally with internal citations and, where appropriate, with quotation marks.
- An internal citation is not adequate if it is not clear how much information has been taken from the cited source. For example, a citation at the end of a paragraph is not adequate if it remains unclear whether the borrowing extends to one sentence or to more, or whether it extends to ideas only or also to the language used to express those ideas. In some cases, a borrowing with inadequate citation can constitute plagiarism.
- Do not attribute greater claims to a source than the source actually makes or alter a quotation without indicating how it has been altered.
- Collaboration in the writing of an essay is permitted only if specified in the assignment, and then the assignment should be co-signed; presenting collaborative work without acknowledgement may fall under the

definition of plagiarism. If in doubt, students should ask their instructor whether or to what extent collaboration is permitted.

- Unforeseen difficulties (e.g., illness or family emergency) are not an excuse for plagiarism, for they can be dealt with in other ways. In such cases, students should ask their instructor for accommodation.
- Plagiarism can occur with or without intent; the definitions used by Arts and Science Regulation 1 and by the Department do not presume a deliberate attempt to deceive. Unintentional plagiarism may result if the essayist copies sources carelessly, forgets what originates with the sources, and then represents ideas or language taken from those sources as original work. It is therefore important to keep track of exactly what comes from where during the research process. It is the student's responsibility to ensure that there can be no misunderstanding about what information should be credited to the student and what derives from another source.
- It is also the student's responsibility to ensure that the version of work submitted for academic credit is the final version; a claim that a wrong draft was submitted by accident will not be accepted as an excuse for plagiarism.

Students who are uncertain about how to document a specific source, or about what constitutes plagiarism in the fulfilment of a specific assignment, should seek clarification from the instructor. Seeking such clarification is their responsibility.

How Possible Departures from Academic Integrity are Treated

Arts and Science Regulation 1 prescribes a procedure for dealing with cases where a possible departure from academic integrity is suspected. This procedure is here summarized.

For more detail, students should consult the Regulation itself, as well as the Academic Integrity section of the Faculty of Arts and Science Web site:

Queen's University Faculty of Arts and Science Academic Integrity Web Site
https://www.queensu.ca/artsci/undergraduate/student-services/academic-integrity

An instructor who has concerns relating to a possible departure from academic integrity will send to the student a "Notice of Investigation," outlining the basis for concern. Students must respond to this notice within ten days, either by contacting the instructor to arrange a meeting or by notifying their intention to submit a written response. Either option gives students an opportunity to respond to the instructor's concerns; students who opt for a meeting are entitled to bring a friend or advisor.

After the meeting, or after receiving a written response, the instructor will determine whether the evidence warrants a finding of a departure from academic integrity. An instructor who determines that there are no grounds for such a finding will inform the student, and all documents in the case will be destroyed. An instructor who determines that the evidence does warrant a finding of such a departure will then decide, taking into account the seriousness of the finding and all relevant circumstances, whether the finding is Level 1 or Level 2, and what sanction to impose.

The distinction between a Level 1 and a Level 2 finding is described in Arts and Science Regulation 1. Briefly, a Level 1 finding is less serious, the sanction is imposed within the Department, and the record is kept in a separate file in the Faculty Office, but not in the student's main file, and is only consulted in the case of a subsequent finding. In the Department, the sanction for a Level 1 finding is often a mark of zero for the particular assignment.

More serious cases, those categorized as Level 2, typically include some aggravating circumstance, such as the existence of a previous finding, and the sanction may involve a student failing the entire course. Level 2 findings are kept in a student's main file in the Faculty Office.

In all cases, the instructor will send the student a formal notice of a "Finding of a Departure from Academic Integrity." The student has a right to appeal this finding or to appeal the sanction, and the procedure for doing so is described on the form. In some instances, and always when the student has previously been the subject of a finding of a departure from academic integrity, the instructor will refer the finding to the Associate Dean (Studies), who may apply a more serious sanction, possibly including a recommendation to Senate that the student be required to withdraw from the University.

It is the responsibility of all students to read both Faculty and Department policies on this matter. For the Faculty policy, see Arts and Science Regulation 1.

Essential Further Reading

The Department endorses the Purdue Online Writing Lab (OWL), which contains a wealth of information for English students:

Purdue Online Writing Lab (OWL)
https://owl.purdue.edu/

Questions?

If you have any questions about Academic Integrity or Plagiarism, please speak to your instructor or contact the Undergraduate Chair via e-mail (ugrad.english@queensu.ca).

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09 May 2024