ENGL 162 W Syllabus

Dr Robert G. May | Department of English

Scan this QR Code to access this document on a mobile device via Dr May's class Web site.

ENGL 162: Modern and Contemporary Prose Fiction II

Pathways Through Fiction

Course Syllabus (Winter 2025)

Instructor
Dr Robert G. May
Associate Professor
Department of English

E-Mail Address
mayr@queensu.ca

Office Location
Room 524, John Watson Hall

Office Hours (Fall and Winter 2024-2025)
Fridays, 10.30 a.m. ET – 12.30 p.m. ET
or at other times by arrangement

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 Location
Room 3, Law Building

Class Hours
Mondays, 8.30 a.m. ET – 10.00 a.m. ET
Thursdays, 10.00 a.m. ET – 11.30 a.m. ET

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

Course Syllabus Table of Contents

Instructor, TA, and Class Information..... 1
onQ Site, Class Web Site, and Social Media..... 2
Accessibility and Accommodation..... 2
About the Instructor and About the Course..... 3
Books..... 4
Course Regulations..... 5
Key Dates and Assignment Weightings..... 7
Academic Integrity..... 8
The Writing Centre at Queen's University..... 9
Links..... 10
Course Outline and Reading List..... 11
Appendix A: Writing Assignment Instructions..... 14
Appendix B: Class Participation Instructions..... 23
Appendix C: Quiz Instructions..... 25
Appendix D: Writing Seminar Instructions..... 27
Appendix X: Final Examination Instructions..... 30
Appendix Y: Grade Conversion Scale..... 32
Appendix Z: Statement on Academic Integrity..... 33

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/

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.

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

How do you get from Point "A" to Point "B"? Do you take the most direct pathway, to save time and energy? Or do you take a more circuitous pathway, to see the sights and take your chances? When literary critics read works of fiction, they too take pathways, sometimes known as *critical approaches*. Depending on the critical approach they use—or the pathway they follow—the same literary work can take on a variety of new and unexpected meanings. In ENGL 162/3.0, we will study some of the most influential pathways through fiction, such as *formalist criticism, reader-response criticism, gender criticism, sociological criticism, ecological criticism, postmodernist criticism*, and more. We will study a diverse range of short-fiction authors, including Thomas King, Octavia Butler, Rohinton Mistry, Kazuo Ishiguro, Sherman Alexie, Madeleine Thien, and others.

Learning Outcomes

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

- Identify and describe a selection of critical approaches to, or "Pathways Through," fiction;
- Identify, analyse, and employ the language of literary analysis and close reading when discussing short fiction and novels (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 5 books are required for this course:

Anthology

Chalykoff, Lisa, et al., eds. *The Broadview Introduction to Literature: Short Fiction*. Second Edition.

Note: *Other courses in the English Department use books in* The Broadview Introduction to Literature *series. Be sure to purchase the "Short Fiction" volume only. Other volumes in the series (such as "Drama," "Poetry," "Concise Edition," etc.) are not appropriate substitutes, as they do not contain the required readings for this course.*

Novels

Coupland, Douglas. *Generation X* [1991].
Vonnegut, Kurt. *Slaughterhouse-Five* [1969].

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. Structure of the Course

a. The course is 12 weeks in length:

- **Week 1:** Introduction the Course
- **Weeks 2-7:** Pathways Through Fiction
- **Weeks 8-10:** Novel Study 1
- **Weeks 10-12:** Novel Study 2

b. Students are expected to attend 2 lectures per week.
c. In preparation for each lecture, students are expected to read a set of assigned materials from the required books or online resources.
d. Throughout the course, students will have the opportunity to demonstrate their understanding of the readings and course concepts via Class Participation (or the Discussion Forums on onQ) and Quizzes.
e. In Weeks 4, 8, and 12, students will have the opportunity to demonstrate their understanding of the readings and course concepts in the form of 3 Writing Assignments, submitted via onQ.
f. At the end of the course, students will have the opportunity to demonstrate their understanding of the readings and course concepts in the form of a Final Examination.
g. Please see the "Course Outline and Reading List" for a list of assigned readings for the course.
h. Please see "Key Dates and Assignment Weightings" for a list of assignment due dates for the course.

2. Writing Assignments

a. Students must submit 3 Writing Assignments of various 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 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 Assignments 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 Assignments 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 Assignments 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 Assignment instructions and topics.

3. Class Participation

a. Active Class Participation (and not just passive attendance) is expected of all students.
b. Students will receive Class Participation marks by participating actively in class discussions (or contributing to the Discussion Forums on onQ) on a regular basis.

c. Dr May will evaluate Class Participation twice: once at the mid-point of the course in Week 6, and again at the end of the course in Week 12.
d. Students should comport themselves appropriately in class to avoid losing Class Participation marks.
e. Students can augment their Class Participation mark by attending extracurricular events organized by Dr May and/or the English Department (e.g., film nights, poetry readings, DSC-organized events, etc.).
f. Please see Appendix B for complete Class Participation instructions.

4. Quizzes

a. Students are expected to complete 5 short Quizzes on onQ.
b. Quizzes will test students on the content of the Course Syllabus and 4 Writing Seminars.
c. Quizzes are graded automatically on onQ.
d. Students should complete Quizzes by the recommended completion dates, but all Quizzes will remain open and available to complete until the last day of class.
e. Students may not reattempt or rewrite Quizzes.
f. Please see Appendix C for complete Quiz instructions.

5. Writing Seminars

a. Dr May will provide in-class essay-writing instruction in the form of 4 Writing Seminars:

- **Week 3:** Writing Seminar 1 (Crafting Effective Thesis Statements)
- **Week 6:** Writing Seminar 2 (How to Structure an English Essay)
- **Week 9:** Writing Seminar 3 (Some Notes on Grammar and Style)
- **Week 12:** Writing Seminar 4 (Academic Integrity and Avoiding Plagiarism)

b. Students are expected to adhere to the guidelines and information contained in the Writing Seminars in writing the 3 Writing Assignments for the course.
c. Please see Appendix D for the complete Writing Seminar instructions.

6. 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. 4	*Fri. 31 Jan. 2025*	*Writing Assignment 1: Due at 5.00 p.m. ET (Appendix A)*	*10%*
Wk. 8	*Fri. 7 Mar. 2025*	*Writing Assignment 2: Due at 5.00 p.m. ET (Appendix A)*	*10%*
Wk. 12	*Fri. 4 Apr. 2025*	*Writing Assignment 3: Due at 5.00 p.m. ET (Appendix A)*	*15%*

Class Participation

Wk. 6	*Fri. 14 Feb. 2025*	*Class Participation Wks. 1-6: Assessed in Wk. 6 (Appendix B)*	*15%*
Wk. 12	*Fri. 4 Apr. 2025*	*Class Participation Wks. 7-12: Assessed in Wk. 12 (Appendix B)*	*15%*

Quizzes

Wk. 1	*Fri. 10 Jan. 2025*	*Quiz 0: Recommended completion date (Appendix C)*	*3%*
Wk. 3	*Fri. 24 Jan. 2025*	*Quiz 1: Recommended completion date (Appendix C)*	*3%*
Wk. 6	*Fri. 14 Feb. 2025*	*Quiz 2: Recommended completion date (Appendix C)*	*3%*
Wk. 9	*Fri. 14 Mar. 2025*	*Quiz 3: Recommended completion date (Appendix C)*	*3%*
Wk. 12	*Fri. 4 Apr. 2025*	*Quiz 4: Recommended completion date (Appendix C)*	*3%*

Final Examination

Exam	*TBA*	*Final Examination: Date, time, and locations TBA (Appendix X)*	*20%*
			100%

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 162" > "Syllabus") for corrections and updates.

Icon Key	
Readings	**Introductory:** Introductory reading **Main:** Main reading **Writing:** Writing Seminar reading **Online:** Online reading
Books/Resources	***SF*:** *The Broadview Introduction to Literature: Short Fiction* **Headrick:** *A Method for Writing Essays About Literature* **Coupland:** *Generation X* **Vonnegut:** *Slaughterhouse-Five* **Class Web site:** [URL] > "Resources" > "Documents"
Key Dates	**No Class:** Classes on these dates will not be held **Assignment:** Assignments are due on these dates

Winter Term 2025

Introduction to ENGL 162

Wk. 1	Mon. 6 Jan. 2025	**Introduction to ENGL 162**	
		Course Syllabus	Course Syllabus

Pathways Through Fiction

	Thurs. 9 Jan. 2025	**Introduction to Pathways Through Fiction**	
		"The Study of Literature"	*SF* xv-xxvi
		"Short Fiction"	*SF* 1-16
		Ursula K. Le Guin Biography	*SF* 126
		Ursula K. Le Guin, "The Ones Who Walk Away from Omelas"	*SF* 127-32
	Fri. 10 Jan. 2025	*Quiz 0: Recommended completion date (Appendix C)*	
Wk. 2	Mon. 13 Jan. 2025	**Pathway: Formalist Criticism**	
		Alasdair Gray Biography	*SF* 155
		Alasdair Gray, "The Star"	*SF* 155-57
	Thurs. 16 Jan. 2025	**Pathway: Biographical Criticism**	
		Thomas King Biography	*SF* 190
		Thomas King, "A Short History of Indians in Canada"	*SF* 190-92
Wk. 3	Mon. 20 Jan. 2025	**Writing Seminar 1: Crafting Effective Thesis Statements**	(Appendix D)

		✐ "Chapter 3: Theme"	Headrick 25-42
		✐ "Close Readings"	Headrick 56-59
	Thurs. 23 Jan. 2025	**Pathway: Historical Criticism**	
		✍ Octavia Butler Biography	*SF* 194
		🕮 Octavia Butler, "Speech Sounds"	*SF* 194-206
	Fri. 24 Jan. 2025	🗋 *Quiz 1: Recommended completion date (Appendix C)*	
Wk. 4	Mon. 27 Jan. 2025	**Pathway: Reader-Response Criticism**	
		✍ Rohinton Mistry Biography	*SF* 212
		🕮 Rohinton Mistry, "Squatter"	*SF* 212-33
	Thurs. 30 Jan. 2025	**Pathway: Gender Criticism**	
		✍ Kazuo Ishiguro Biography	*SF* 234
		🕮 Kazuo Ishiguro, "A Family Supper"	*SF* 234-42
	Fri. 31 Jan. 2025	🗋 *Writing Assignment 1: Due at 5.00 p.m. ET (Appendix A)*	
Wk. 5	Mon. 3 Feb. 2025	**Pathway: Sociological Criticism**	
		✍ Sherman Alexie Biography	*SF* 252
		🕮 Sherman Alexie, "Flight Patterns"	*SF* 252-69
	Thurs. 6 Feb. 2025	**Pathway: Ecological Criticism**	
		✍ Eden Robinson Biography	*SF* 288
		🕮 Eden Robinson, "Terminal Avenue"	*SF* 288-95
Wk. 6	Mon. 10 Feb. 2025	**Writing Seminar 2: How to Structure an English Essay**	(Appendix D)
		✐ "Chapter 1: Audience and the Literary Analysis Essay"	Headrick 1-6
		✐ "Chapter 2: Analytical Paragraphs"	Headrick 7-24
		✐ "Chapter 4: Argument Structure"	Headrick 43-55
	Thurs. 13 Feb. 2025	**Pathway: Psychological Criticism**	
		✍ Lynn Coady Biography	*SF* 301
		🕮 Lynn Coady, "Hellgoing"	*SF* 301-07
	Fri. 14 Feb. 2025	🗋 *Quiz 2: Recommended completion date (Appendix C)*	
	Fri. 14 Feb. 2025	🗋 *Class Participation Wks. 1-6: Assessed in Wk. 6 (Appendix B)*	

Winter Reading Week takes place 16-22 Feb. 2025

Wk. 7	Mon. 24 Feb. 2025	**Pathway: Mythological Criticism**	
		✍ Madeleine Thien Biography	*SF* 337
		🕮 Madeleine Thien, "Simple Recipes"	*SF* 337-45
	Thurs. 27 Feb. 2025	**Pathway: Postmodernist Criticism**	
		✍ Tom Gauld Biography	*SF* 358
		🕮 Tom Gauld, "Freyfaxi"	*SF* 359-66

Novel Study: Kurt Vonnegut, *Slaughterhouse-Five*

Wk. 8	Mon. 3 Mar. 2025	**Kurt Vonnegut, *Slaughterhouse-Five***	
		🕮 Kurt Vonnegut, *Slaughterhouse-Five*	Vonnegut chs. 1-3
	Thurs. 6 Mar. 2025	**Kurt Vonnegut, *Slaughterhouse-Five* (cont'd)**	
		🕮 Kurt Vonnegut, *Slaughterhouse-Five*	Vonnegut chs. 4-5
	Fri. 7 Mar. 2025	🗋 *Writing Assignment 2: Due at 5.00 p.m. ET (Appendix A)*	
Wk. 9	Mon. 10 Mar. 2025	**Writing Seminar 3: Some Notes on Grammar and Style**	(Appendix D)
		"Grammar and Style Notes"	Class Web site
		"Comma Use"	Class Web site
		"The Passive Voice"	Class Web site
		"The Split Infinitive"	Class Web site
		"Formatting Titles"	Class Web site
	Thurs. 13 Mar. 2025	**Kurt Vonnegut, *Slaughterhouse-Five* (cont'd)**	
		🕮 Kurt Vonnegut, *Slaughterhouse-Five*	Vonnegut chs. 6-7
	Fri. 14 Mar. 2025	🗋 *Quiz 3: Recommended completion date (Appendix C)*	
Wk. 10	Mon. 17 Mar. 2025	**Kurt Vonnegut, *Slaughterhouse-Five* (cont'd)**	
		🕮 Kurt Vonnegut, *Slaughterhouse-Five*	Vonnegut chs. 8-10
	Novel Study: Douglas Coupland, *Generation X*		
	Thurs. 20 Mar. 2025	**Douglas Coupland, *Generation X***	
		🕮 Douglas Coupland, *Generation X*	Coupland chs. 1-8
Wk. 11	Mon. 24 Mar. 2025	**Douglas Coupland, *Generation X* (cont'd)**	
		🕮 Douglas Coupland, *Generation X*	Coupland chs. 9-17
	Thurs. 27 Mar. 2025	**Douglas Coupland, *Generation X* (cont'd)**	
		🕮 Douglas Coupland, *Generation X*	Coupland chs. 18-24
Wk. 12	Mon. 31 Mar. 2025	**Writing Seminar 4: Academic Integrity and Avoiding Plagiarism**	(Appendix D)
		✎ "Plagiarism"	Headrick 69-73
		✎ "Appendix 1: MLA Format"	Headrick 81-91
	Thurs. 3 Apr. 2025	**Douglas Coupland, *Generation X* (cont'd)**	
		🕮 Douglas Coupland, *Generation X*	Coupland chs. 25-32
	Fri. 4 Apr. 2025	🗋 *Quiz 4: Recommended completion date (Appendix C)*	
	Fri. 4 Apr. 2025	🗋 *Class Participation Wks. 7-12: Assessed in Wk. 12 (Appendix B)*	
	Fri. 4 Apr. 2025	🗋 *Writing Assignment 3: 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 3 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)

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, and A3) 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 Writing 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 Writing Seminar 1. 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 as a Formalist critic to show how the work of short fiction creates meaning and reveals theme.

Works of Short Fiction
King, "A Short History of Indians in Canada" (*SF* 190-92) Butler, "Speech Sounds" (*SF* 194-206) Mistry, "Squatter" (*SF* 212-33)

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 Writing Seminar 2. Make note of the overall structure of an analytical essay, including the three components of an analytical paragraph: claim, evidence, and analysis. Review Writing Seminar 1. 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 in Box A and analyse it with respect to 1 (and only 1) of the Pathways Through Fiction in Box B to show how the work of short fiction creates meaning and reveals theme.

Box A: Works of Short Fiction
Alexie, "Flight Patterns" (*SF* 252-69) Robinson, "Terminal Avenue" (*SF* 288-95) Coady, "Hellgoing" (*SF* 301-07)

Box B: Pathways Through Fiction
Formalist Criticism Historical Criticism Gender Criticism

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 2:

- Be sure to submit both elements of Writing Assignment 2 (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 3: 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.
- To write a short Essay (1000 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 Writing Assignment 4. Make note of the principles of MLA Style and avoiding plagiarism. Review Writing Seminar 3. Make note of the frequently recurring grammar and style errors, how to identify those errors, and how to correct those errors. Review Writing Seminar 2. Make note of the overall structure of an analytical essay, including the three components of an analytical paragraph: claim, evidence, and analysis. Review Writing Seminar 1. 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 short Essay (1000 words) that responds to 1 (and only 1) of the following 3 topics:

1. **Archetypal Criticism:** What larger concept or issue does the planet and/or inhabitants of Tralfamadore represent in Kurt Vonnegut's *Slaughterhouse-Five*? How does the creation of Tralfamadore transform the larger themes and preoccupations of this otherwise straightforward war novel?

2. **Historical Criticism:** Consider the contention that Kurt Vonnegut's *Slaughterhouse-Five*, despite being set during the Second World War, is actually an indictment of the Vietnam War, which was taking place at the time of the novel's composition.

3. **Postmodernist Criticism:** Assess the role of Kurt Vonnegut's use of fragmented time, shifting timeframes, and/or time travel in *Slaughterhouse-Five*.

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 (1000 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 3:

- 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 B

General Instructions for Class Participation

Active Class Participation (and not just passive attendance) is expected of all students. Students will receive Class Participation marks by participating actively in class discussions (or by contributing to the Discussion Forums on onQ) on a regular basis.

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 Class Participation

English is a discussion-based discipline. The study of literature involves the free exchange of ideas and interpretations of literary works in an open and dynamic setting. While Dr May will devote a portion of each class to lecturing, he will also provide frequent opportunities in class for students to contribute their own thoughts, ideas, questions, and criticisms of the literary works under discussion. Dr May will use a portion of class time to facilitate a useful, back-and-forth conversation about the literary works to provide students with an opportunity to learn from each other, not just from one individual at the front of the classroom. Students are not expected to agree with everything Dr May or their classmates say, but they are expected to articulate their own thoughts and ideas about the literary works, and to support these thoughts and ideas with thoughtful close reading and analysis. In other words, they are expected to participate actively in the process of becoming literary critics.

Guidelines

- Students should make every effort to attend class regularly and, even more importantly, to contribute to class discussions actively and on a regular basis throughout the course.
- Students who miss a class or who are unable to contribute to a class discussion can help make up for their absence or lack of participation by contributing comments on the corresponding Discussion Forum Topic on onQ (under "Communications" > "Discussions").
- There are 12 Discussion Forum Topics on onQ, one for each week of the course. Each Discussion Forum Topic is open for 1 week only, and it automatically closes on Friday at 5.00 p.m. ET. At that time, the following week's Discussion Forum Topic will open. There is 1 Discussion Forum Topic open at any given time throughout the course.
- The Discussion Forums are not a substitute for regular attendance and class participation. They are intended for occasional use by students who must miss an occasional class for a valid reason or who are unable to participate in an occasional class discussion.

Student Comportment

Students should comport themselves appropriately in class to avoid losing Class Participation marks:

- Students should attend class regularly and arrive to class punctually.
- Students who are unable to attend class are expected to inform Dr May ahead of time, and to provide him with a valid reason for the absence.
- Students should raise their hand to pose a question or to make a comment.
- Students should address Dr May, their TA, and their classmates courteously and respectfully in class discussions, meetings, and Discussion Forums.

- Students should give their undivided attention to Dr May during class (e.g., please avoid texting, working on other class work, conversing with others, etc. during class time).

Extracurricular Events

Students can augment their Class Participation mark by attending extracurricular events organized by Dr May and/or the English Department (e.g., film nights, poetry readings, DSC-organized events, etc.).

- Dr May will advertise qualifying events via Facebook, Twitter, and/or class announcement.
- Students can get credit for attending an event organized by Dr May by signing the attendance sheet circulated at the end of the event.
- Students can get credit for attending events not organized by Dr May by submitting via e-mail, within 48 hours of the event, a 1-page report about the event and/or a photograph of the event (photographs will be posted, with attribution, to Dr May's Flickr stream).
- Students who are unable or who do not wish to attend extracurricular events will not lose Class Participation marks.

Evaluation

Thirty percent (30%) of students' final grade for the course will be devoted to class participation, 15% for Weeks 1-6 and 15% for Weeks 7-12. Students will be assessed not only on how regularly they attend class and participate in class discussions (or contribute to the Discussion Forums), but also on how thoughtful and self-reflective their contributions are compared to other students in the class. Dr May will evaluate students' performance in the form of a grade and a set of standardized comments corresponding to that grade.

Students should contact Dr May if they have any questions or concerns about Class Participation.

Appendix C

General Instructions for Quizzes

Students are expected to complete 5 short Quizzes on onQ, based on the information contained in the Course Syllabus and 4 Writing Seminars.

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 Quizzes

The purpose of the Quizzes is for students to demonstrate a basic understanding of the structure of the course and the technical writing skills contained in the Course Syllabus and Writing Seminars. 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 Course Syllabus and Writing Seminars:

- the basic structure of the course (Course Syllabus and Quiz 0),
- crafting effective thesis statements for literary essays (Writing Seminar 1 and Quiz 1),
- structuring analytical literary essays (Writing Seminar 2 and Quiz 2),
- grammar and style issues (Writing Seminar 3 and Quiz 3), and
- avoiding plagiarism and other departures from academic integrity (Writing Seminar 4 and Quiz 4).

The Quizzes are designed to gauge students' basic understanding of the technical information contained in the Course Syllabus and Writing Seminars. Students will go on to apply their knowledge of these concepts in the 3 Writing Assignments for the course. Please see the Course Syllabus (Appendix D) for general Writing Seminar instructions.

Quiz Guidelines

- Students are expected to complete the 5 Quizzes on onQ (under "Activities" > "Quizzes"), based on the Course Syllabus and Writing Seminars interspersed throughout the course.
- Each Quiz contains a series of multiple-choice questions, based directly on the Course Syllabus or Writing Seminar.
- 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 Writing Seminar in the course. However, there are no deadlines for students' completion of the Quizzes, other than the end of class. It is highly recommended that students complete each Quiz by the recommended completion date, but students may complete the Quizzes whenever they wish, up until the final day of class. However, on the final day of class, 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 are expected to complete the Quizzes independently, without consultation with other students in the course, to avoid departures from academic integrity.

Quiz Evaluation

Fifteen percent (15%) of students' final grade for the course will be devoted to completion of the Quizzes, 3% 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 "Assessments" > "Grades").

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

Appendix D

General Instructions for Writing Seminars

Dr May will provide essay-writing instruction in the form of 4 Writing Seminars.

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 Writing Seminars

The purpose of the Writing Seminars is to introduce students to some of the fundamentals of analytical essay writing, and to familiarize students with some of the basic requirements and expectations of university-level essays in English studies.

- **Writing Seminar 1 (Week 3):** Crafting Effective Thesis Statements
- **Writing Seminar 2 (Week 6):** How to Structure an English Essay
- **Writing Seminar 3 (Week 9):** Some Notes on Grammar and Style
- **Writing Seminar 4 (Week 12):** Academic Integrity and Avoiding Plagiarism

Students are expected to apply this knowledge in the 3 Writing Assignments for the course. They should articulate an effective thesis statement as outlined in Writing Seminar 1, adhere to the structural guidelines outlined in Writing Seminar 2, avoid common grammatical and stylistic errors as outlined in Writing Seminar 3, and maintain academic integrity as outlined in Writing Seminar 4.

Readings

Readings for Writing Seminars are contained in two sources:

- **Writing Seminars 1-2, 4:** Paul Headrick's *A Method for Writing Essays About Literature*
- **Writing Seminar 3:** selected writing documents on Dr May's class Web site

Please see the Course Syllabus ("Course Outline and Reading List") for the specific readings from these sources for each Writing Seminar.

Handouts

Dr May has prepared handouts for students to read and think about ahead of Writing Seminars 2 and 3. Please see the Course Syllabus (Appendices D2 and D3) for these handouts:

- **Writing Seminar 2 Handout (Appendix D2):** Sample introductory, body, and concluding paragraph
- **Writing Seminar 3 Handout (Appendix D3):** Sample introductory paragraph with 10 grammatical and stylistic errors

Students should contact Dr May if they have questions or concerns about the Writing Seminars.

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 Writing Seminar 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 Writing Seminar 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
http://www.queensu.ca/registrar/exams/regulations

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 indicated 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
   a. Margaret Atwood
   b. Margaret Laurence
   c. 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.
- Students should use an HB (Number 2) pencil to indicate their answers on the Crowdmark sheet. Other writing implements may not be readable by the Crowdmark software.
- Students should avoid tearing or otherwise removing pages from Examination booklets.

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).

Queen's University Official Statement of Copyright: *This material is copyrighted and is for the sole use of students registered in courses at Queen's University. This material shall not be distributed or disseminated to anyone other than students registered in courses at Queen's University. Failure to abide by these conditions is a breach of copyright, and may also constitute a breach of academic integrity under the University Senate's Academic Integrity Policy Statement.*

© Dr Robert G. May
21 August 2024