



# ENGL 290 W Syllabus

Dr Robert G. May | Department of English



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## ENGL 290 W: Seminar in Literary Interpretation

Robertson Davies at Queen's: *The Salterton Trilogy*

### Course Syllabus (Winter 2024)

**Instructor**

Dr Robert G. May  
Associate Professor  
Department of English

*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.*

**E-Mail Address**

mayr@queensu.ca

**onQ Site**

<https://onq.queensu.ca/>

**Office Location**

Room 524, John Watson Hall

**Class Location**

Room C508, Mackintosh-Corry Hall

**Office Hours (Fall and Winter 2023-2024)**




Tuesdays, 10.30 a.m. ET – 12.30 p.m. ET  
Thursdays, 1.30 p.m. ET – 3.30 p.m. ET

**Class Hours**

Mondays, 1.00 p.m. ET – 2.30 p.m. ET  
Wednesdays, 11.30 a.m. ET – 1.00 p.m. ET

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## onQ Site, Class Web Site, and Social Media


 <b>onQ Site</b>
<a href="https://onq.queensu.ca/">https://onq.queensu.ca/</a>
 <b>Dr May's Class Web Site</b>
<a href="https://www.queensu.ca/academia/drrgmay/">https://www.queensu.ca/academia/drrgmay/</a>
 <b>Dr May's Social Media</b>
<b>Facebook:</b> <a href="https://www.facebook.com/drrgmay/">https://www.facebook.com/drrgmay/</a> <b>Twitter:</b> <a href="https://www.twitter.com/drrgmay/">https://www.twitter.com/drrgmay/</a> <b>Flickr:</b> <a href="https://www.flickr.com/photos/drrgmay/">https://www.flickr.com/photos/drrgmay/</a>

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.

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

 <b>Queen's University Student Wellness Services</b>
<a href="https://www.queensu.ca/studentwellness/">https://www.queensu.ca/studentwellness/</a>

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

An amateur theatrical group in the bustling eastern-Ontario city of Salterton—which bears a striking resemblance to Kingston—is staging a production of *The Tempest*, but it has to contend with the competing egos of the romantic Solomon (“Solly”) Bridgetower, the lothario Roger Tasset, and the earnest Hector Mackilwraith. All of them are desperately in love with the beautiful Griselda Webster, but she has absolutely no interest whatsoever in three tedious men from the provinces!

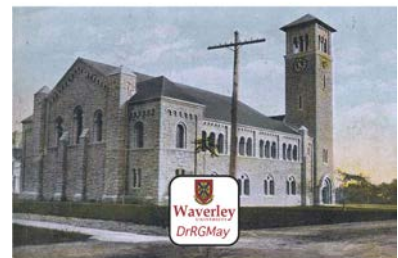
Meanwhile, vain Professor Walter Vambrace of Waverley University—a familiar-looking and prestigious limestone institution perched proudly on the banks of Lake Ontario—is downright apoplectic to learn one October morning that a false notice has been placed in the local paper announcing the engagement of his daughter Pearl to Solly Bridgetower, whom he loathes. The professor vows to avenge the besmirchment of his beloved daughter's good name, even if it drives his entire family apart.

To make matters worse, Solly's elderly mother has suddenly died, and she hasn't left her considerable fortune to Solly. Much to his consternation, she has put her million dollars into a fund entrusted to develop in Europe the musical career of one lucky Saltertonian. Naïve, working-class Monica Gall wins the scholarship, and is immediately swept off to jolly old England to embark upon her new vocation. But how will her mild Ontario manners play in the London metropolis, with menace looming behind every corner, threatening to steal both her fortune and her virtue?

Born in Thamesville, Ontario and educated at Queen's University, Robertson Davies (1913-1995) is one of Canada's foremost writers, journalists, thinkers, and critics. He authored a dozen novels and scores of short stories, plays, works of criticism, and other genres. Inspired by his time as a young man living in Kingston and attending Queen's, he wrote *The Salterton Trilogy*, comprising the novels *Tempest-Tost* (1951), *Leaven of Malice* (1954), and *A Mixture of Frailties* (1958).

Travel back to mid-twentieth-century eastern Ontario to see what Kingston and Queen's was really like back in the day. Who peopled Kingston's cobblestone streets? Who dwelled in those grand old houses down by the Lake, and what did they get up to when the window shades were drawn? What kind of students went to Queen's way back then, and what were their professors like—in public and in private? This course will engage in a rollicking, in-depth study of all three novels of *The Salterton Trilogy*, Davies' heartfelt love-letter to Kingston, to Queen's, and to the way things used to be.

## ROBERTSON DAVIES



## THE SALTERTON TRILOGY




## Books

 <b>The Campus Bookstore</b>
<a href="http://www.campusbookstore.com/">http://www.campusbookstore.com/</a>

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 3 books are required for this course:


-  Davies, Robertson. *Tempest-Tost*. 1951.
-  Davies, Robertson. *Leaven of Malice*. 1954.
-  Davies, Robertson. *A Mixture of Frailties*. 1958.

### Recommended Books

The following 2 books are recommended for this course:

-  Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Fourth Edition.
-  Headrick, Paul. *A Method for Writing Essays About Literature*. Third Edition.

**Note:** *Students who do not already own a dictionary of literary terms should purchase Baldick's Oxford Dictionary of Literary Terms, especially if they intend to take further courses in English. Students who believe they require a refresher in essay-writing skills should purchase Headrick's Method for Writing Essays About Literature, an essay-writing resource that is used in introductory courses in the English Department.*

 <b>Books Tips</b>
<ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• Please note that accommodations cannot be made for students who are unable to complete an assignment on time owing to a sold-out book.</li></ul>

## Course Regulations

### 1. Structure of the Course

- a. The course engages in an in-depth study of Robertson Davies' *Salterton Trilogy*, which comprises the following three novels:
  - **Weeks 1-4:** *Tempest-Tost* (1951)
  - **Weeks 5-8:** *Leaven of Malice* (1954)
  - **Weeks 9-12:** *A Mixture of Frailties* (1958)
- b. Classes are divided into 2 types: Seminars and Workshops:
  - **Seminars:** Discussion of the novels. Students should read and be prepared to discuss the novel readings ahead of each Seminar.
  - **Workshops:** Writing Workshops, Special Classes, and Seminar Presentations. Students will present their group Seminar Presentations in these classes.
- c. Students will have the opportunity to demonstrate their understanding of the readings and course concepts via 2 Writing Assignments submitted on onQ (under "Activities" > "Assignments"), regular Class Participation in Seminars and Workshops, and 5 Quizzes on onQ (under "Activities" > "Quizzes").

### 2. Essays

- a. Students must write 2 Essays of 1000 words each (plus or minus 100 words).
- b. Students must submit Essays by the date and time designated by Dr May.
- c. Students may submit Essays 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 Essays 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 Essays, as lateness penalties begin to accrue immediately following the designated due dates.
- e. Students may arrange for an extension on an Essay 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 Essay on the due date.
- f. Students may not rewrite Essays.
- g. Students must submit Essays only via onQ (i.e., not via hard copy, e-mail, etc.). Students are responsible for ensuring they upload their Essay according to the instructions on onQ. Students who experience technical difficulties in uploading their Essays should contact Queen's ITS for assistance. Accommodations cannot be made for students who do not upload their Essays correctly.
- h. Students must submit only the final version of their Essays. Accommodations cannot be made for students who submit an incorrect draft or version of Essays to onQ.
- i. Students will receive individual, personalized feedback on their Essays from Dr May.
- j. Please see Appendix A for complete Essay 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. Dr May will also administer a series of brief Pop Quizzes at random times in class, based on the assigned readings for that day's class.
- b. onQ Quizzes will test students on the content of the Course Syllabus and 4 Writing Seminars. Pop Quizzes will test students on the assigned readings for that day's class.
- c. onQ Quizzes are graded automatically on onQ. Pop Quizzes will be peer-graded in class, submitted to Dr May for recording of grades, and returned to students at the end of term.
- d. Students should complete onQ Quizzes by the recommended completion dates, but all onQ Quizzes will remain open and available to complete until the last day of term.
- e. Students who miss a Pop Quiz may arrange to write the Pop Quiz during Dr May's office hours only by providing Dr May with adequate supporting documentation (e.g., an accommodations letter, an academic consideration document from Student Wellness Services, etc.) within 1 week of the missed Pop Quiz. Students may not write a Pop Quiz after 1 week has elapsed under any circumstances.
- f. Students may not reattempt or rewrite onQ Quizzes or Pop Quizzes.
- g. At the end of the year, Dr May will discard students' lowest-scoring Pop Quiz—including missed Pop Quizzes—and use only the remaining Pop Quizzes in the calculation of students' final grade.
- h. 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.
- b. Students are expected to adhere to the guidelines and information contained in the Writing Seminars in writing the 2 Essays for the course.
- c. Please see Appendix D for the complete Writing Seminar instructions.

#### **6. Seminar Presentation**

- a. Working in pairs, students must present 1 Seminar Presentation of approximately 20 minutes.
- b. Students may structure their Seminar Presentation in any way they wish, including the use of handouts and/or classroom presentation technology (e.g., PowerPoint).
- c. Students must sign up to present their Seminar Presentation sometime during the latter half of the course (Weeks 6-12).
- d. Students must be ready to present their Seminar Presentation on the negotiated date. If they are not ready, they will be subject to a lateness penalty of 5% per class.
- e. Students may arrange for an extension on a Seminar Presentation only by approaching Dr May before the assigned 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 present on the assigned date.
- f. Students may not re-present Seminar Presentations.
- g. Students will receive group feedback on their Seminar Presentation from Dr May.
- h. Please see Appendix E for complete Seminar Presentation instructions.

#### **7. Final Examination**

- a. There is no Final Examination in ENGL 290.

## 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).

### Essays

Wk. 6	Fri. 16 Feb. 2024	📄	Essay 1: Due at 5.00 p.m. ET. (Appendix A)	20%
Wk. 12	Fri. 5 Apr. 2024	📄	Essay 2: Due at 5.00 p.m. ET. (Appendix A)	20%

### Class Participation

Wk. 6	Fri. 16 Feb. 2024	📄	Class Participation Wks. 1-6: Assessed in Wk. 6 (Appendix B)	10%
Wk. 12	Fri. 5 Apr. 2024	📄	Class Participation Wks. 7-12: Assessed in Wk. 12 (Appendix B)	10%

### Quizzes


Wk. 1	Fri. 12 Jan. 2024	📄	Quiz 0: Recommended completion date (Appendix C)	2%
Wk. 3	Fri. 26 Jan 2024	📄	Quiz 1: Recommended completion date (Appendix C)	2%
Wk. 6	Fri. 16 Feb. 2024	📄	Quiz 2: Recommended completion date (Appendix C)	2%
Wk. 9	Fri. 15 Mar. 2024	📄	Quiz 3: Recommended completion date (Appendix C)	2%
Wk. 12	Fri. 5 Apr. 2024	📄	Quiz 4: Recommended completion date (Appendix C)	2%
	TBA	📄	Pop Quizzes: Administered randomly in class (Appendix C)	10%

### Seminar Presentation

	TBA	📄	Seminar Presentation: Various dates (Appendix D)	20%
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100%


## Academic Integrity

 <b>Queen's University Faculty of Arts and Science Academic Integrity Web Site</b>
<a href="https://www.queensu.ca/artsci/undergraduate/student-services/academic-integrity">https://www.queensu.ca/artsci/undergraduate/student-services/academic-integrity</a>

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.

 <b>A Selection of Plagiarism and Academic Integrity Resources</b>
<p>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:</p> <ul style="list-style-type: none"><li>• Queen's University Faculty of Arts and Science Academic Integrity Web Site (please see the URL above)</li><li>• Queen's University Faculty of Arts and Science Regulation 1 (please see the Academic Calendar)</li><li>• Queen's University Department of English Official Policy on Academic Integrity (please see Appendix Z)</li><li>• The Purdue Online Writing Lab, "Use of Sources and Avoiding Plagiarism" (please see "Links" for URL)</li><li>• May, Robert G. "Avoiding Plagiarism." (please see the Class Web Site, under "Resources" &gt; "Documents")</li></ul>




## The Writing Centre at Queen's University

 <b>The Writing Centre at Queen's University</b>
<a href="https://sass.queensu.ca/">https://sass.queensu.ca/</a>


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.

 <b>Writing Centre Tips</b>
<p>Students will benefit most highly from their appointments at the Writing Centre by following these tips:</p> <ul style="list-style-type: none"><li>• Book appointments early in the term: spaces are often limited, and they fill up quickly.</li><li>• 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.</li><li>• Always bring a copy of the assignment sheet to the appointment, so the writing consultant can see the essay topics and instructions.</li><li>• Always bring a copy of primary source(s) and, if possible, any pertinent secondary sources, to the appointment.</li><li>• Bring everything in hard copy, as consultants do not work from laptops, tablets, or other devices.</li><li>• Remember, the Writing Centre is not a proofreading or editing service. Its mandate is to provide practical advice on developing effective writing skills.</li></ul>


## Links

### English Department Web Site

 <b>Queen's University Department of English Language and Literature</b>
<a href="https://www.queensu.ca/english/">https://www.queensu.ca/english/</a>


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

 <b>Office of Indigenous Initiatives: Land Acknowledgement</b>
<a href="https://www.queensu.ca/indigenous/ways-knowing/land-acknowledgement">https://www.queensu.ca/indigenous/ways-knowing/land-acknowledgement</a>

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)

 <b>The Purdue Online Writing Lab (OWL)</b>
<a href="https://owl.purdue.edu/">https://owl.purdue.edu/</a>

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” > “CWRI 272” > “Syllabus”) for corrections and updates.

Icon Key	
	<b>Introductory:</b> Introductory reading
	<b>Main:</b> Main reading
	<b>Assignment:</b> Assignments are due on these dates
	<b>Writing Seminar:</b> Writing Seminars take place on these dates
	<b>Special Class:</b> Special classes take place on these dates
	<b>Seminar Presentations:</b> Seminar presentations take place on these dates


### Winter Term

#### Introduction to ENGL 290

Wk. 1 Mon. 8 Jan. 2024  Introduction to ENGL 290 (Course Syllabus)

#### Robertson Davies, *Tempest-Tost* (1951)

Wed. 10 Jan. 2024  Robertson Davies, *Tempest-Tost* TT chs. 1-2

**Fri. 12 Jan. 2024**  *onQ Quiz 0: Recommended completion date (Appendix C)*

Wk. 2 Mon. 15 Jan. 2024  Robertson Davies, *Tempest-Tost* TT chs. 3-4

Wed. 17 Jan. 2024  Writing Seminar 1 (Appendix D)

Wk. 3 Mon. 22 Jan. 2024  Robertson Davies, *Tempest-Tost* TT chs. 5-6


Wed. 24 Jan. 2024  Writing Seminar 2 (Appendix D)

**Fri. 26 Jan. 2024**  *onQ Quiz 1: Recommended completion date (Appendix C)*

Wk. 4 Mon. 29 Jan. 2024  Robertson Davies, *Tempest-Tost* TT chs. 7-8

Wed. 31 Jan. 2024  Writing Seminar 3 (Appendix D)

#### Robertson Davies, *Leaven of Malice* (1954)

Wk. 5 Mon. 5 Feb. 2024  Robertson Davies, *Leaven of Malice* LM chs. 1-2

Wed. 7 Feb. 2024  Writing Seminar 4 (Appendix D)

Wk. 6 Mon. 12 Feb. 2024  Robertson Davies, *Leaven of Malice* LM ch. 3

Wed. 14 Feb. 2024 ★ Library and Archives Tour

Fri. 16 Feb. 2024	📄	onQ Quiz 2: Recommended completion date (Appendix C)
Fri. 12 Feb. 2024	📄	Class Participation Wks. 1-6: Assessed in Wk. 6 (Appendix B)
Fri. 16 Feb. 2024	📄	Essay 1: Due at 5.00 p.m. ET (Appendix A)

[Reading Week  
takes place 18-24  
Feb. 2024.]

Wk. 7 Mon. 26 Feb. 2024 📖 Robertson Davies, *Leaven of Malice* LM ch. 4

Wed. 28 Feb. 2024 ★ Walking Tour

Wk. 8 Mon. 4 Mar. 2024 📖 Robertson Davies, *Leaven of Malice* LM chs. 5-6

Wed. 6 Mar. 2024 🗨️ Seminars (Appendix E)

**Robertson Davies, *A Mixture of Frailties* (1958)**

Wk. 9 Mon. 11 Mar. 2024 📖 Robertson Davies, *A Mixture of Frailties* MF chs. 1-3

Wed. 13 Mar. 2024 🗨️ Seminars (Appendix E)

Fri. 15 Mar. 2024	📄	onQ Quiz 3: Recommended completion date (Appendix C)
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Wk. 10 Mon. 18 Mar. 2024 📖 Robertson Davies, *A Mixture of Frailties* MF chs. 4-6

Wed. 20 Mar. 2024 🗨️ Seminars (Appendix E)

Wk. 11 Mon. 25 Mar. 2024 📖 Robertson Davies, *A Mixture of Frailties* MF chs. 7-8

Wed. 27 Mar. 2024 🗨️ Seminars (Appendix E)

Wk. 12 Mon. 1 Apr. 2024 📖 Robertson Davies, *A Mixture of Frailties* MF ch. 9

Wed. 3 Apr. 2024 🗨️ Seminars (Appendix E)

Fri. 5 Apr. 2024	📄	onQ Quiz 4: Recommended completion date (Appendix C)
Fri. 5 Apr. 2024	📄	Class Participation Wks. 6-12: Assessed in Wk. 12 (Appendix B)
Fri. 5 Apr. 2024	📄	Essay 2: Due at 5.00 p.m. ET (Appendix A)

## Appendix A

### General Instructions for Essays

Students must write 2 Essays of 1000 words each (plus or minus 100 words). All Essays must have a clearly defined thesis statement, a logical argument set forth in the body paragraphs with substantial concrete references to the primary source, and a clear conclusion. Essays 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 1000-word limit (i.e., all Essays, including quotations, should be between 900 and 1100 words total).

### 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.

### Topics

Please see the Course Syllabus (Appendix A1) for Essay topics.

### 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 if they have any questions or concerns about Academic Integrity and/or Plagiarism.

### Turnitin



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 Essays 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 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 Essay, 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.

	<i>[student's surname]</i> 1
<i>[student's full name]</i>	
<i>[instructor's full name]</i>	
<i>[course code]</i>	
<i>[date]</i>	
	<i>[title]</i>
<i>[essay begins here]</i>	

### Submission via onQ

Students must submit their Essays via onQ as a MS Word (.docx) attachment by 5.00 p.m. ET on the due date. Late Essays will be subject to a lateness penalty of 2% per 24-hour period. Please see onQ for complete instructions on how to upload Essays. The MS Word (.docx) document submitted to onQ should bear the file name "*[student's surname]*Essay*[essay number]*" (e.g., SmithEssay1). Please do not include any other information in the file name. Students will lose 2% for using an incorrect file name.

## Evaluation

Essays will be evaluated according to the following criteria.

- **Thesis Statement:** The foundation of an essay is its thesis statement, a specific interpretive argument about the text. Students should articulate a clear and specific argument that can be stated in a single, succinct sentence. Remember, the entire purpose of the essay is to persuade the reader of the validity of the critical, argumentative assertion made in the thesis statement.
- **Introduction:** After the thesis statement, the introduction is perhaps the most important part of the essay. In this opening paragraph, students should introduce the topic to be discussed, offer the specific thesis they intend to prove, and indicate how they intend to go about proving it. The introduction thus gives the reader a clear sense of the whole essay—think of it as a “road map” of the essay—although it contains no specific evidence to back up its claims.
- **Body:** The bulk of the essay will be taken up with a series of paragraphs that offer evidence from the primary source(s) to support the argument offered in the thesis. Each paragraph should have a topic sentence that clearly defines the aspect of the argument the paragraph will explore, and a number of sentences to present the proof. Remember, it is not sufficient merely to make an assertion about the text; this assertion must also be backed up with solid, specific evidence. Be conscious of making smooth transitions between paragraphs. Show the reader why the shift is being made, and draw the necessary connections to show that the paragraphs together are part of a larger, coherent argument, and not simply independent “mini essays.”
- **Conclusion:** The essay should end with a brief conclusion that brings the essay together and leaves the reader satisfied that students have proven what they set out to prove in the thesis statement. The best conclusions both rearticulate the thesis statement (i.e., phrase the thesis in different words) and provide closure for the reader in the form of a memorable final statement.
- **Style:** It is not sufficient merely to have intelligent insights about texts; those insights must be communicated to the reader clearly and concisely. Therefore, students will be assessed on technical matters such as spelling, diction, grammatical correctness, and sentence structure.
- **Tone:** A formal essay must maintain a professional, mature tone from beginning to end. Address the arguments to the reader in a consistently courteous, confident, and formal manner. Avoid colloquialisms, slang expressions, abbreviations, jokes, puns, coarse language, and anything else that might lower the formal, professional tone of the essay.
- **Additional Instructions:** Students will lose 2% per violation of the special formatting and presentation instructions listed above.
- **Lateness:** Students will lose 2% per 24-hour period for late assignments not accompanied by appropriate documentation.

Students should contact Dr May if they have any questions or concerns about their Essays.

## Appendix A1

### Essay and Seminar Presentation Topics

**Essays:** Write a 1000-word Essay (plus or minus 100 words) on 1 of the topics below. Write on 1 or 2 of the novels from *The Salterton Trilogy* in each Essay. Choose a different topic for each of Essays 1 and 2.

**Seminars:** In pairs, present a 20-minute Seminar Presentation on 1 of the topics below. Present on 2 or 3 of the novels from *The Salterton Trilogy*.

1. **Canada:** Consider the representation of Canada and/or “Canadianness.” Is there anything about the novel(s) that make them quintessentially “Canadian”?
2. **Character:** Choose one major character and analyse how that character advances a larger theme. Does the character evolve or stay the same? Consider following the character from one novel to another.
3. **Class:** Consider the role of social class. How are class and class issues depicted? Focus in particular on the interactions between characters from different social classes.
4. **Elitism:** Robertson Davies has been accused of cultural elitism. Is this label deserved?
5. **Family:** Analyse the role of family and family interrelationships. Is an optimistic or pessimistic vision of family being advanced in the novel(s)?
6. **The Golden Ass:** Consider the role of Apuleius’ *The Golden Ass* in *A Mixture of Frailties*. What thematic similarities exist between the two works?
7. **Jung:** Consider the role of Jung and/or Jungian psychology. Potential avenues of discussion include the anima vs the animus, the development of the Self, the shadow persona, the role of dreams, the collective unconscious, etc.
8. **Kingston:** Analyse how the setting of Salterton as a stand-in for mid-century Kingston, Ontario contributes to a larger theme.
9. **Music:** Consider the role of music. How does the use of music help convey a larger theme? How is music used symbolically?
10. **Names:** Numerous characters in the novels change their names, consider changing their names, or are referred to by more than one name. Consider the thematic significance of names, specifically of characters whose names change over the course of the novel(s).
11. **The Picaresque:** Analyse *A Mixture of Frailties* as a picaresque novel, a narrative that is “loosely structured as a sequence of episodes united only by the presence of the central character, who is often involved in a long journey” (Baldick 278) or depicted as the servant of several masters.
12. **Queen’s University:** Analyse how the setting of Waverley University as a stand-in for Queen’s University contributes to a larger theme.
13. **Religion:** Consider the role of religion, particularly organized religion. What is the relationship between organized religious systems and the larger world of spirituality depicted in the novel(s)?
14. **Romantic Love:** Analyse the representation of romantic love. Is an optimistic or pessimistic vision of romantic love being advanced in the novel(s)?



15. **Satire:** How does Robertson Davies use satire to help advance a larger theme? Potential targets of satire include amateur theatrics, journalism, academia, the legal profession, Canadian vs British and/or American habits and mannerisms, etc.
16. **Sexuality:** Analyse the representation of sex and/or sexuality. What is the relationship between sex and power as depicted in the novel(s)?
17. **The Tempest:** Consider the role of William Shakespeare's *The Tempest* in *Tempest-Tost*. What thematic similarities exist between the two works?
18. **Titles:** Analyse the significance of the title(s) of the novels. How do titles help foreshadow theme? Consider researching whether Davies considered alternative titles before finally settling on his chosen titles.
19. **Women:** Analyse the representation of women. Focus your discussion on one or two women characters and how they advance a larger theme. Consider following the character(s) from one novel to another.
20. **Other:** Propose your own topic and get approval from Dr May.

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

Please see the Course Syllabus (Appendix E) for general Seminar Presentation 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 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**

Twenty percent (20%) of students' final grade for the course will be devoted to class participation, 10% for Weeks 1-6 and 10% 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 the Discussion Forums.

## 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. Dr May will also administer a series of brief Pop Quizzes at random times in class, based on the assigned readings for that day's class.

#### 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 onQ Quizzes

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

The onQ 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 2 Essays for the course. Please see the Course Syllabus (Appendix D) for general Writing Seminar instructions.

#### onQ Quiz Guidelines

- Students are expected to complete the 5 onQ Quizzes on onQ (under "Activities" > "Quizzes"), based on the Course Syllabus and Writing Seminars interspersed throughout the course.

#### Purpose of the Pop Quizzes

The Pop Quizzes are designed to test students' comprehension and retention of basic facts and information contained in the assigned readings for that day's class. The Pop Quizzes are also intended to ensure that students are keeping up with the required readings for the course, completing the readings actively and thoroughly, and attending class on a regular basis throughout the course. Another function of the Pop Quizzes is to facilitate discussion about some of the larger issues and ideas contained in the assigned readings. Each Pop Quiz question will test students' comprehension and retention of a basic fact or piece of information about the assigned readings, including but not limited to the following categories:

- key plot points;
- place and time settings;
- character names, occupations, relationships, etc.; and
- important symbols, motifs, allusions, images, etc..

Each question will also speak and lend itself to analysis of a larger issue or idea. The in-class peer-grading process of the Pop Quizzes will facilitate class discussion about some of these larger issues and ideas.

#### Pop Quiz Guidelines

- Pop Quizzes will be administered on a random basis throughout the course.
- Each Pop Quiz consists of 10 short-answer questions (one-word or one-phrase responses) based on the basic facts and information

- Each onQ Quiz contains 10 multiple-choice questions, based directly on the Course Syllabus or Writing Seminar.
- The onQ Quizzes are open-book assessments: students may consult the Course Notes and/or course readings to complete each onQ Quiz.
- Each onQ Quiz should take students approximately 10 minutes to complete. However, there is no time limit imposed on students' completion of the onQ Quizzes. Students may take as long as they need to complete each onQ Quiz.
- Each onQ 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 onQ Quizzes, other than the end of term. It is highly recommended that students complete each onQ Quiz by the recommended completion date, but students may complete the onQ Quizzes whenever they wish, up until the final day of term. However, on the final day of term, the onQ Quizzes will automatically close, and no further attempts will be permitted.
- Students may attempt each onQ Quiz only once. Students may not reattempt onQ Quizzes they have already completed.
- Students are expected to complete the onQ Quizzes independently, without consultation with other students in the course, to avoid departures from academic integrity.

#### **onQ Quiz Evaluation**

Ten percent (10%) of students' final grade for the course will be devoted to completion of the onQ Quizzes, 2% for each onQ Quiz. The onQ 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").

contained in the assigned readings for that day's class.

- Students will be given 10 minutes at the beginning of class to write the Pop Quiz. Additional time may be provided if needed.
- Pop Quizzes will then be peer-graded in class and submitted back to Dr May at the end of class for recording of grades.
- Students will receive their graded Pop Quizzes back at the end of term.
- Students who are absent for a class in which a Pop Quiz has been administered can make up the Pop Quiz during Dr May's office hours within 1 week of the missed Pop Quiz, provided their absence is valid (i.e., accompanied by appropriate documentation from Student Wellness Services).

#### **Pop Quiz Evaluation**

Ten percent (10%) of students' final grade will be devoted to their completion of Pop Quizzes. At the end of the course, Dr May will discard students' lowest-scoring Pop Quiz—including missed Pop Quizzes—and use only the remaining Pop Quizzes in the calculation of students' grade.

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

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

#### Readings

Readings for Writing Seminars are contained in two sources:

- **Writing Seminars 1-3:** Paul Headrick’s *A Method for Writing Essays About Literature*
- **Writing Seminar 4:** 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 1 and 4. Please see the Course Syllabus (Appendices E1 and E4) for these handouts:

- **Writing Seminar 1 Handout (Appendix D1):** Sample introductory, body, and concluding paragraph
- **Writing Seminar 4 Handout (Appendix D4):** 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 D1

### Writing Seminar 1 Handout

Below is a sample introductory paragraph, body paragraph, and concluding paragraph. In Writing Seminar 1, 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 D4

### Writing Seminar 4 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 4, 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 E

### General Instructions for Seminar Presentation

Working in pairs, students must present 1 Seminar Presentation of 20 minutes. Students must sign up to present their Seminar Presentation sometime during the latter half of the course (Weeks 6-12).

#### 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.

#### Choosing a Partner and Topic

Students will present their Seminar Presentation in pairs, and in response to a specific topic.

- Sometime during the first half of the course, find a Seminar Presentation partner. You will present your Seminar Presentation with your partner, and you will be graded together. E-mail Dr May to let him know who your Seminar Presentation partner is.
- Sometime during the first half of the course, choose a Seminar Presentation topic with your partner. You will present your Seminar Presentation on this topic. E-Mail Dr May to let him know what topic you and your partner have chosen.
- Once students have found a partner and chosen a topic, partners and topics cannot be changed.

#### Topics

Please see the Course Syllabus (Appendix A1) for Seminar Presentation topics.

#### Guidelines

Here are some guidelines to assist you in the preparation of your Seminar Presentation:

- **Style:** Think of the Seminar Presentation as an informal Essay. Like a good Essay, it should be well researched, organized, articulate, and advance an argumentative thesis. However, a Seminar Presentation need not be as rigorously structured as an Essay. In other words, avoid writing a formal Essay and reading it out to the class as your Seminar Presentation. Rather, try to present your ideas in a conversational way that involves the class in the discussion.
- **Handout:** It is often useful to provide the class with a handout that provides an outline of your Seminar Presentation and/or important quotations from secondary sources that you have researched. You may structure this handout in any way you wish, but please be sure to include a list of works cited. Please make copies and distribute your handout on the day of your seminar presentation. Please also e-mail an electronic version of your handout to Dr May before your Seminar Presentation.
- **Presentation Technology:** You may also find it useful to incorporate electronic classroom presentation technology in your Seminar Presentation (e.g., a PowerPoint presentation). If you decide to use this technology, please ensure that your equipment is compatible with the classroom’s equipment (e.g., ensure you have access to the appropriate adapters, etc.). In the event that the technology fails, please ensure that you have a backup plan. If you do use PowerPoint slides, please e-mail an electronic version of your presentation to Dr May before your Seminar Presentation.

- **Focus:** Be sure to retain a tight focus on the Seminar Presentation topic as selected. Avoid deviating into other, tangential issues or topics.
- **Research:** Be sure to incorporate a range and variety of secondary-source academic research into your Seminar Presentation (e.g., old and new articles, books and articles, print and Web, etc.). Try to strike a balance between your own interpretations of the text and secondary critical research. Give the class a taste of two or three critical interpretations of the work under consideration, but punctuate this analysis with your own close readings and assessments. Do you agree or disagree with a critic's interpretation? Do two critics have divergent opinions on some issue? With which critic do you side? Why?
- **Class Participation:** Be sure to involve the class in your Seminar Presentation. For example, you might consider preparing a few class discussion questions and distributing them to the class on your handout before your Seminar Presentation. Alternatively, you might decide to punctuate your Seminar Presentation with questions for the class at key points to generate discussion. A Seminar Presentation is always more interesting if it involves some class discussion, though it is important to strike a balance between generating this discussion and presenting your own findings.

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

## 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
	<b>A+</b>	90-100	4.3	Far exceeds expectations
	<b>A</b>	85-89	4.0	Exceeds expectations
	<b>A-</b>	80-84	3.7	
	<b>B+</b>	77-79	3.3	Meets expectations
	<b>B</b>	73-76	3.0	
<i>(typical median)</i>	<b>B-</b>	70-72	2.7	
	<b>C+</b>	67-69	2.3	Falls short of expectations
	<b>C</b>	63-66	2.0	
	<b>C-</b>	60-62	1.7	
	<b>D+</b>	57-59	1.3	Falls considerably short of expectations
	<b>D</b>	53-56	1.0	
	<b>D-</b>	50-52	0.7	Falls far short of expectations
	<b>F</b>	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.

## Appendix Z

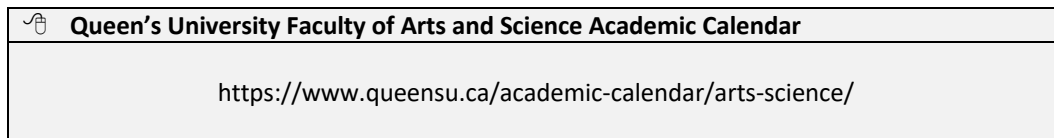
### Queen's Department of English Statement on Academic Integrity

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":



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:

 <b>Queen's University Faculty of Arts and Science Academic Integrity Web Site</b>
<a href="https://www.queensu.ca/artsci/undergraduate/student-services/academic-integrity">https://www.queensu.ca/artsci/undergraduate/student-services/academic-integrity</a>

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.

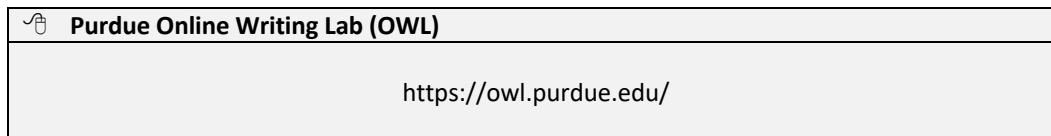
More serious cases, those categorized as Level 2, typically include some aggravating circumstance, such as the existence of a previous finding, and the sanction may involve a student failing the entire course. Level 2 findings are kept in a student's main file in the Faculty Office.

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:



### 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](mailto:ugrad.english@queensu.ca)).

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14 August 2023