



CWRI 272 F Syllabus

Dr Robert G. May | Department of English



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Department of English Language and Literature

CWRI 272: Writing Memoir

Course Syllabus (Fall 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 313, Kingston 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

Class Hours

Wednesdays, 10.00 a.m. ET – 11.30 a.m. ET
Fridays, 8.30 a.m. ET – 10.00 a.m. ET

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onQ Site, Class Web Site, and Social Media


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

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

Why does one Toronto professor leave money in random places throughout the streets of Athens? How does an everyday trip to an Eaton's department store empower a Vancouver man to come to terms with the death of his best friend? What do the police want to question one young woman about when she wakes up outside a military dormitory on her nineteenth birthday? Why does a nattily dressed stranger on his bicycle suddenly shout out to no one in particular the word "Yes!?"* CWRI 272 is a study of creative non-fiction and memoir. Through a reading of representative works of Canadian creative non-fiction (drawn from Luanne Armstrong and Zoë Landale's *Slice Me Some Truth* anthology) and an examination of one of the best known manuals on writing creative non-fiction and memoir (Lee Gutkind's *You Can't Make This Stuff Up*), students will learn creative non-fiction techniques such as balancing objective and subjective truth, performing research and immersion, developing compelling scenes, composing effective "hooks," generating believable dialogue, and more. We will study a diversity of Canadian memoirists, including Fiona Timwei Lam, Shelley A. Leedah, Myrna Kostash, Wayne Grady, Evelyn Lau, Mark Kingwell, and others. As a final project, students will compose their own work of memoir for publication in a collected class anthology.



*We will answer these and other questions when we study Susan Glickman's "Found Money," Stephen Osborne's "The Man Who Stole Christmas," Ayelet Tsbari's "You and What Army," and Jane Silcott's "Natty Man"!

Learning Outcomes


In CWRI 272, students will

- learn about creative non-fiction and memoir as literary genres (stylistic and mechanical aspects);
- read works by recent writers working in a variety of fields (travel writing, biography, the personal essay, etc.);
- experiment with creative non-fiction and memoir as modes of writing.

Through these experiences, students will

- enhance their critical reading skills through readings and discussion of course texts;
- develop their writing skills by creating strong, organized, and original works of creative non-fiction and memoir to a publishable standard, and by participating in dialogue with other students, TAs, and the instructor on course readings and their own work through feedback and online discussions;
- learn to critique and edit their own work as well as that of others; and
- see their final work published in an e-book anthology at the end of the course.

Books


 The Campus Bookstore
http://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 2 books are required for this course:

Theory Readings

 Lee Gutkind. *You Can't Make This Stuff Up: The Complete Guide to Writing Creative Non-Fiction from Memoir to Literary Journalism and Everything In Between*. Da Capo, 2012.

Practical Readings

 Luanne Armstrong and Zoë Landale, eds. *Slice Me Some Truth: An Anthology of Canadian Creative Non-Fiction*. Wolsak and Wynn, 2011.

 Books Tips
<ul style="list-style-type: none">• 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 divided into 12 units, each of which examines a different aspect of writing creative non-fiction and memoir:
 - **Unit 1a:** What Is Creative Non-Fiction?
 - **Unit 1b:** The Truthfulness of Creative Non-Fiction
 - **Unit 1c:** Ten Writing Recommendations
 - **Unit 2a:** Types of Creative Non-Fiction
 - **Unit 2b:** Research and Immersion
 - **Unit 2c:** Narrative and Narrators
 - **Unit 3a:** Reading and Readers
 - **Unit 3b:** Scenes
 - **Unit 3c:** Information
 - **Unit 4a:** Recreation and Reconstruction
 - **Unit 4b:** Hook, Frame, and Focus
 - **Unit 4c:** Revising Creative Non-Fiction
- b. For each unit, students are asked to read material from 2 different sources:
 - **Theory Readings:** Readings from Gutkind's *You Can't Make This Stuff Up* for information on writing creative non-fiction
 - **Practical Readings:** Readings from Armstrong and Landale's *Slice Me Some Truth* for examples of creative non-fiction works
- c. Classes are divided into 2 types: Seminars and Workshops:
 - **Seminars:** Lecture and discussion of the Theory Readings and Practical Readings. Students should read and be prepared to discuss the readings ahead of each Seminar.
 - **Workshops:** Presentation and discussion of short Writing Workshop assignments. Students should write and be prepared to present and discuss their assignments ahead of each Workshop.
- d. Students will have the opportunity to demonstrate their understanding of the readings and course concepts via 4 Writing Assignments submitted on onQ (under "Activities" > "Assignments"), regular Class Participation in Seminars and Workshops, and 5 Quizzes on onQ (under "Activities" > "Quizzes").

2. Writing Assignments

- a. Students must complete 4 Writing Assignments of 1000 words each (plus or minus 100 words).
- b. Students must submit their Writing Assignments by the dates and times 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 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 Writing Assignments, as lateness penalties begin to accrue immediately following the designated due dates.
- e. Students may arrange for an extension on a Writing Assignment only by contacting Dr May before the due date and providing him with adequate supporting documentation (e.g., an accommodations letter, an academic consideration document from Student Wellness Services, etc.) of their inability to submit the Writing Assignment by the due date.
- f. Students must submit all 4 Writing Assignments, in the assigned sequence, to pass the course.

- g. Students may not rewrite Writing Assignments.
- h. 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.
- i. 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.
- j. Students will receive individual, personalized feedback on their Essays from Dr May.
- k. 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 multiple-choice Quizzes throughout the course, to demonstrate their understanding of the technical writing concepts discussed in the course.
- b. Each Quiz contains 10 multiple-choice questions. There is no time limit, though each quiz should take no more than 10 minutes to complete.
- c. Students should complete each Quiz via onQ by 5.00 p.m. ET on the recommended due date, but all Quizzes will remain open until the last day of term.
- d. Quizzes are automatically assessed and graded by onQ.
- e. Students will receive general, standardized feedback at the end of each Quiz via an answer key on onQ.
- f. Students who do not complete any given Quiz by the last day of term will receive a mark of 0 on that Quiz.
- g. Please see Appendix C for complete Quiz instructions.





5. Final Examination

- a. There is no Final Examination in CWRI 272.



Key Dates and Assignment Weightings

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






Writing Assignments

Wk. 3	Fri. 20 Sept. 2024		Writing Assignment 1: Due at 5.00 p.m. ET. (Appendix A)	10%
Wk. 6	Fri. 11 Oct. 2024		Writing Assignment 2: Due at 5.00 p.m. ET. (Appendix A)	15%
Wk. 9	Fri. 8 Nov. 2024		Writing Assignment 3: Due at 5.00 p.m. ET. (Appendix A)	15%
Wk. 12	Fri. 29 Nov. 2024		Writing Assignment 4: Due at 5.00 p.m. ET. (Appendix A)	15%

Class Participation


Wk. 6	Fri. 11 Oct. 2024		Class Participation Wks. 1-6: Assessed in Wk. 6 (Appendix B)	15%
Wk. 12	Fri. 29 Nov. 2024		Class Participation Wks. 7-12: Assessed in Wk. 12 (Appendix B)	15%

Quizzes

Wk. 1	Fri. 6 Sept. 2024		Quiz 0: Recommended completion date (Appendix C)	3%
Wk. 3	Fri. 20 Sept. 2024		Quiz 1: Recommended completion date (Appendix C)	3%
Wk. 6	Fri. 11 Oct. 2024		Quiz 2: Recommended completion date (Appendix C)	3%
Wk. 9	Fri. 8 Nov. 2024		Quiz 3: Recommended completion date (Appendix C)	3%
Wk. 12	Fri. 29 Nov. 2024		Quiz 4: Recommended completion date (Appendix C)	3%

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
<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">• 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
<p>Students will benefit most highly from their appointments at the Writing Centre by following these tips:</p> <ul style="list-style-type: none">• 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” > “CWRI 272” > “Syllabus”) for corrections and updates.









Icon Key	
	Theory: Readings from Gutkind’s <i>You Can’t Make This Stuff Up</i>
	Practical: Readings from Armstrong and Landale’s <i>Slice Me Some Truth</i>
	Assignment: Assignments are due on these dates
	No Class: Classes on these dates will not be held (statutory holidays, Reading Week, Final Examination Period, etc.).


Fall Term 2024

Introduction to CWRI 272






Wk. 1 Wed. 4 Sept. 2024 Introduction to CWRI 272 Course Syllabus

Unit 1a: What Is Creative Non-Fiction?


Fri. 6 Sept. 2024	Seminar	
	 Introduction	Gutkind xv-xviii
	 “The Birth of the Godfather”	Gutkind 3-4
	 “The Definition Debate”	Gutkind 5-8
	 “The Fastest-Growing Genre”	Gutkind 9-13
	 Preface	Armstrong 7-11
	 “Categorization, Hybridity, and the Beauty of Fringes”	Armstrong 13-20
	 Marjorie Doyle, “Bridging Troubled Waters”	Armstrong 287-96
	 Susan Glickman, “Found Money”	Armstrong 297-99

Fri. 6 Sept. 2024	 Quiz 0: Recommended completion date (Appendix C)
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Unit 1b: The Truthfulness of Creative Non-Fiction

Wk. 2 Wed. 11 Sept. 2024	Seminar	
	 “Truth Or ...”	Gutkind 14-17
	 “Truth and Fact”	Gutkind 18-31
	 “The Creative Non-Fiction Police”	Gutkind 32-43
	 Fiona Timwei Lam, “Play”	Armstrong 125-34
	 M.A.C. Farrant, “We Keep the Party Going”	Armstrong 147-56




Fri. 13 Sept. 2024 **Workshop**

Fri. 13 Sept. 2024	 Writing Workshop 1b (Appendix B)
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Unit 1c: Ten Writing Recommendations

Wk. 3 Wed. 18 Sept. 2024 **Seminar**
 "Schedules" Gutkind 44-54
 Edith Iglauer, from *Fishing with John* Armstrong 167-87
 Molly Peacock, "On Dormancy" Armstrong 235-37


Fri. 20 Sept. 2024 **Workshop**

Fri. 20 Sept. 2024		Writing Workshop 1c (Appendix B)
Fri. 20 Sept. 2024		Quiz 1: Recommended completion date (Appendix C)
Fri. 20 Sept. 2024		Writing Assignment 1: Due at 5.00 p.m. ET. (Appendix A)







Unit 2a: Types of Creative Non-Fiction

Wk. 4 Wed. 25 Sept. 2024 **Seminar**
 "The Creative Non-Fiction Pendulum: From Personal to Public" Gutkind 55-60
 "The Public or 'Big Idea'" Gutkind 61-64
 Shelley A. Leedah, "Tits" Armstrong 113-23
 Stephen Osborne, "The Man Who Stole Christmas" Armstrong 229-33


Fri. 27 Sept. 2024 **Workshop**

Fri. 27 Sept. 2024		Writing Workshop 2a (Appendix B)
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Unit 2b: Research and Immersion

Wk. 5 Wed. 2 Oct. 2024 **Seminar**
 "Widening the Pendulum's Swing" Gutkind 65-68
 "The Creative Non-Fiction Way of Life" Gutkind 69-77
 "Selecting Subjects to Write About" Gutkind 78-82
 "The Tribulations of the Writer at Work" Gutkind 83-88
 Myrna Kostash, "The Centre of the World" Armstrong 241-50
 Matt Hughes, "Ice and Fire, Mud and Water" Armstrong 59-70




Fri. 4 Oct. 2024 **Workshop**

Fri. 4 Oct. 2024		Writing Workshop 2b (Appendix B)
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Unit 2c: Narrative and Narrators

Wk. 6 Wed. 9 Oct. 2024 **Seminar**
 "It's the Story, Stupid" Gutkind 89-93
 "It's the Information, Stupid" Gutkind 94-95
 Zoë Landale, "Obstacle Course" Armstrong 35-40
 Wayne Grady, "Getting Somewhere" Armstrong 267-78

Fri. 11 Oct. 2024 **Workshop**

Fri. 11 Oct. 2024		Writing Workshop 2c (Appendix B)
Fri. 11 Oct. 2024		Quiz 2: Recommended completion date (Appendix C)
Fri. 11 Oct. 2024		Writing Assignment 2: Due at 5.00 p.m. ET. (Appendix A)

Fall Reading Week
takes place 13-19
Oct. 2024.

Unit 3a: Reading and Readers

Wk. 7	Wed. 23 Oct. 2024	Seminar	
		🌀 Introduction to Part II	Gutkind 99
		🌀 "How to Read"	Gutkind 100-04
		📖 Madeline Sonik, "Cucarachas"	Armstrong 71-79
		📖 Timothy J. Anderson, "Singapore 1995"	Armstrong 107-12

Fri. 25 Oct. 2024 **Workshop**

Fri. 25 Oct. 2024	📄 Writing Workshop 3a (Appendix B)
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Unit 3b: Scenes

Wk. 8	Wed. 30 Oct. 2024	Seminar	
		🌀 "The Building Blocks"	Gutkind 105-06
		🌀 "The Yellow (or Highlighting) Test"	Gutkind 107-08
		🌀 "A Famous and Memorable Scene"	Gutkind 109-13
		🌀 "To Highlight or Not to Highlight: That Is the Question"	Gutkind 114-23
		🌀 "Intimate Details"	Gutkind 124-34
		📖 Kate Braid, "Journeywoman: One Carpenter's Story"	Armstrong 23-29
		📖 Evelyn Lau, "Healer"	Armstrong 157-63

Fri. 1 Nov. 2024 **Workshop**

Fri. 1 Nov. 2024	📄 Writing Workshop 3b (Appendix B)
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Unit 3c: Information

Wk. 9	Wed. 6 Nov. 2024	Seminar	
		🌀 "Inner Point of View"	Gutkind 135-82
		🌀 "Reflection"	Gutkind 183-85
		📖 Melody Hessing, "Post-Op: A Hipster's Guide to Surviving Surgery"	Armstrong 41-58
		📖 Andreas Schroeder, "The Joy of the Ancient Marriers"	Armstrong 373-85

Fri. 8 Nov. 2024 **Workshop**

Fri. 8 Nov. 2024	📄 Writing Workshop 3c (Appendix B)
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Fri. 8 Nov. 2024	📄 Quiz 3: Recommended completion date (Appendix C)
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Fri. 8 Nov. 2024	📄 Writing Assignment 3: Due at 5.00 p.m. ET. (Appendix A)
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Unit 4a: Recreation and Reconstruction

Wk. 10 Wed. 13 Nov. 2024 **Seminar**

- 🌀 “Recreation or ‘Reconstruction’?” Gutkind 186-203
- 📖 Lorna Crozier, “Dark Water” Armstrong 191-200
- 📖 Sharon Butala, “Boredom” Armstrong 201-10

Fri. 15 Nov. 2024 **Workshop**

Fri. 15 Nov. 2024 📄 *Writing Workshop 4a (Appendix B)*

Unit 4b: Hook, Frame, and Focus

- Wk. 11 Wed. 20 Nov. 2024 **Seminar**
- 🌀 “The Narrative Line and the Hook” Gutkind 204-15
 - 🌀 “The Story Determines the Research Information—the Facts—You Gather and Provide” Gutkind 216-17
 - 🌀 “Framing: The Second Part of Structure (After Scenes)” Gutkind 218-25
 - 🌀 “Main Point of Focus” Gutkind 226-29
 - 📖 Ayelet Tsabari, “You and What Army” Armstrong 93-105
 - 📖 J. Jill Robinson, “Out With the Old” Armstrong 135-46

Fri. 22 Nov. 2024 **Workshop**

Fri. 22 Nov. 2024 📄 *Writing Workshop 4b (Appendix B)*

Unit 4c: Revising Creative Non-Fiction

- Wk. 12 Wed. 27 Nov. 2024 **Seminar**
- 🌀 “First Lede/Real Lead: A Creative Non-Fiction Experiment Precipitated by Ernest Hemingway and F. Scott Fitzgerald” Gutkind 230-35
 - 🌀 “Now That I Know Everything I Ever Wanted to Know About Creative Non-Fiction, What Happens Next?” Gutkind 236-44
 - 🌀 “A Final Word: Read This Book Again” Gutkind 245
 - 📖 Jane Silcott, “Natty Man” Armstrong 165-66
 - 📖 Mark Kingwell, “On the Ausable” Armstrong 211-27

Fri. 29 Nov. 2024 **Workshop**

Fri. 29 Nov. 2024 📄 *Writing Workshop 4c (Appendix B)*

Fri. 29 Nov. 2024 📄 *Quiz 4: Recommended completion date (Appendix C)*

Fri. 29 Nov. 2024 📄 *Writing Assignment 4: Due at 5.00 p.m. ET. (Appendix A)*

Appendix A

General Instructions for Writing Assignments

Students must write 4 Writing Assignments of 1000 words each (plus or minus 100 words). The 4 Writing Assignments are designed to develop the central skills of planning, developing, revising, and polishing works of creative non-fiction to a publishable standard.

- 📄 **Writing Assignment 1:** Brainstorming Creative Non-Fiction
- 📄 **Writing Assignment 2:** Research and Immersion in Creative Non-Fiction
- 📄 **Writing Assignment 3:** Creative Non-Fiction Rough Draft
- 📄 **Writing Assignment 4:** Creative Non-Fiction Final Version

Students' final Writing Assignment will be published in an e-book anthology of creative non-fiction. Please read carefully these General Instructions, as well as the individual Instructions for each of the 4 Writing Assignments, as TAs will be looking to see that students have adhered fully to these instructions.

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 (Appendices A1, A2, A3, and A4) for Writing Assignment topics and 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 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 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>[assignment begins here]</i>

Submission via onQ

Students must submit their Writing Assignments via onQ as a MS Word attachment by 5.00 p.m. ET on the due date. Late assignments will be subject to a lateness penalty of 2% per 24-hour period. Please see onQ for complete instructions on how to upload assignments. The MS Word 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.

Evaluation

Feedback from instructors and/or TAs is a basic component of writing instruction. In writing courses such as CWRI 272, written feedback is particularly important. No piece of writing can be considered complete as an act of communication until readers have read and responded to it. Students should consider their instructor and/or TA their ideal reader; their responses will assist students in developing their voice, to improve their technical skills, and to strengthen their ability to communicate through writing. Students should consult their instructor’s and/or TA’s comments on previous assignments as they work on further assignments. The instructor and/or TA will be looking for evidence that students can respond to feedback towards improving their work.

Publication

At the end of the course, students’ final assignments will be published in an e-book anthology and distributed on Dr May’s class Web site (under “Resources” > “E-Books”). Students who do not wish to have their final work published in this anthology should e-mail Dr May to opt out. Opting out will have no impact on students’ final grade.

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

Appendix A1

Writing Assignment 1: Brainstorming Creative Non-Fiction

Objective

- To brainstorm and plan a work of creative non-fiction.

Instructions

Writing Assignment 4 will be to produce a final, polished version of an original work of creative non-fiction, which will be published in the e-book anthology at the end of the course. As a first step in this writing process, Writing Assignment 1 is to brainstorm a topic for your original creative non-fiction work and to complete some preliminary planning for what your creative non-fiction work might eventually look like.

Step 1: Choose 4 (and only 4) of the following 15 broad topics, based on what you think you may be most interested in writing about for Writing Assignment 4:

1. Who's the most fascinating person you know outside your immediate family, and why do you find them so fascinating?
2. What's your favourite pastime, and why do you enjoy it so much?
3. What was your most embarrassing moment, and what did you learn from it?
4. What was the most memorable location you've ever travelled to, and what made it so memorable?
5. What life experience changed you from a child into an adult, and how did that experience so transform you?
6. What was the most interesting book you've ever read, and what made it so interesting?
7. What was the biggest mistake you've ever made, and how have you resolved never to make that mistake again?
8. Have you ever become estranged from a close friend or family member, and how did the loss of that relationship affect you?
9. What's the one possession you could never live without (other than technology such as computers, tablets, smartphones, etc.), and why is that possession so indispensable to you?
10. What emotion do you have the most difficulty controlling, and how do you exercise control over it?
11. What's your favourite or least favourite word, why is it your favourite or least favourite?
12. If you could travel back in time to any event in history, which event would you choose and why?
13. What do you think is the most annoying thing people do on a daily basis, and why does it annoy you so much?
14. What occupation, job, career, or profession are you pursuing, and why does that field interest you so much?
15. What's your least favourite daily task or chore, and how do you make it more tolerable?

Step 2: Write a response of 500 words (plus or minus 50 words) to each of your 4 chosen broad topics, for a total of 2000 words (plus or minus 200 words). Integrate into your responses some of the considerations below to help develop your ideas:

- **What are others writing about?** Think about the Practical Readings from *Slice Me Some Truth* you have read so far. Which of these works resonated with you the most? Did you identify with any of the works particularly well? Did the subject matter of any of these works remind you of elements of your own life? Were you inspired as a writer after reading any of these works? What aspects of the works (structure, rhetorical devices, narrative strategy, etc.) impressed you the most? Focus on one or two of the works in particular, identifying what you find most compelling about those works. Discuss how you might use these elements as inspiration for your own creative non-fiction work. How might you adapt the various rhetorical devices and strategies in these works to suit your own purposes? Which elements of the works would you retain in your own writing, and which elements would you eliminate or alter, and why?

- **What do you want to write about?** Expand on your chosen topic by considering some of the details. What time period will your work encompass? Where will your work take place? Who are the major characters in your work? What rhetorical devices and strategies will you integrate to make the work compelling? How will you organize the work? What kind of background research will you need to do to help lend credibility to the work? Who will your potential audience be? What would be an appropriate venue for publication of your work? You may decide to change some or even all of these elements in later stages of the writing process, but at this first stage it is important to have some preliminary ideas in mind to help give your work direction and focus.
- **How is it creative non-fiction?** Remember that creative non-fiction is a *hybrid* genre, formed from two components: *creative* and *non-fiction* (please see Unit 1a: “What Is Creative Non-Fiction?”). How might you integrate *creative* elements into your final work to make your work “compelling, vivid, [and] dramatic” (Gutkind 6)? How might you integrate *non-fictional* elements into your final work to emphasize its “verifiably true” status (Cuddon 167). Throughout *You Can’t Make This Stuff Up*, Lee Gutkind repeatedly emphasizes the importance of truthfulness in creative non-fiction (please see Unit 1b: “The Truthfulness of Creative Non-Fiction”). How will you walk the fine line between *objectivity* and *subjectivity* as defined by Gutkind and J.A. Cuddon? Do you plan to use any of the “techniques affecting truthfulness” (composite characters, compressed scenes, manufactured dialogue, etc)? How will you deploy these techniques responsibly to ensure your work retains its truthfulness? How will you avoid “making stuff up”?

Step 3: After thinking about your 4 chosen topics carefully, select the 2 responses you most want to develop into a work of creative non-fiction for Writing Assignment 4. Indicate these 2 topics with asterisks (*). Submit all 4 responses to Dr May. Dr May will evaluate the 2 responses you have indicated with asterisks.

Evaluation

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

- | | |
|---|------|
| • Paragraph 1 Feasibility: How feasible and compelling is your chosen topic as a potential work of creative non-fiction? Does it appeal to a broad and identifiable audience? Does it present a new or unusual interpretation of the broad topic as stated? | 20% |
| • Paragraph 1 Development: How much thought have you given to developing your broad topic into a work of creative non-fiction? Have you considered what strategies or techniques from other writers you might integrate into your own creative non-fiction work? Have you thought about how you will balance creativity and non-fiction, subjectivity and objectivity? | 20% |
| • Paragraph 1 Grammar and Style: Are there grammatical errors in your paragraph? Are there stylistic issues in your paragraph? Do these problems detract from or reduce the paragraph’s overall readability? | 10% |
| • Paragraph 2 Feasibility: How feasible and compelling is your chosen topic as a potential work of creative non-fiction? Does it appeal to a broad and identifiable audience? Does it present a new or unusual interpretation of the broad topic as stated? | 20% |
| • Paragraph 2 Development: How much thought have you given to developing your broad topic into a work of creative non-fiction? Have you considered what strategies or techniques from other writers you might integrate into your own creative non-fiction work? Have you thought about how you will balance creativity and non-fiction, subjectivity and objectivity? | 20% |
| • Paragraph 2 Grammar and Style: Are there grammatical errors in your paragraph? Are there stylistic issues in your paragraph? Do these problems detract from or reduce the paragraph’s overall readability? | 10% |
| | 100% |

 **Formatting Tips**

Please observe the following Formatting Tips for Writing Assignment 1:

- Start a new page for each of your 4 paragraphs by inserting page breaks in MS Word (click on “Insert” > “Page Break”).
- If you used any external sources in your Writing Assignment, include a page of Works Cited at the end of your assignment on a separate page, formatted according to MLA Style. Failure to do so may constitute a departure from academic integrity.
- Remember to submit all 4 paragraphs, as indicated. Your Writing Assignment will not be counted as complete unless all 4 paragraphs are submitted.
- Remember to place an asterisk after the titles of 2 paragraphs for Dr May to assess, as indicated.
- 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 to onQ.

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

Appendix A2

Writing Assignment 2: Research and Immersion in Creative Non-Fiction

Objective


- To practise research and immersion strategies in creative non-fiction

Instructions

In Unit 2b: “Research and Immersion,” you learned about how to conduct background research and how to immerse yourself in a subject matter for creative non-fiction. Writing Assignment 2 is to practise the research and immersion strategies for the creative non-fiction work you brainstormed and proposed in Writing Assignment 1. You do not necessarily have to use all or even any of the products of your research and/or immersion in your final creative non-fiction work; the purpose of this Writing Assignment is to practise the research and immersion techniques.

Based on Dr May’s written feedback, choose 1 (and only 1) of your brainstorming paragraphs from Writing Assignment 1 and develop it through *research* and *immersion* by executing the following 2 steps:

Step 1: Research. In *You Can’t Make This Stuff Up* (65-68) Lee Gutkind outlines several ways in which writers can integrate research into their creative non-fiction works: to make historical connections, to provide ancillary information, to add local colour, to integrate other viewpoints, and to quote experts (please see Unit 2b: “Research and Immersion”). Think about how your proposed creative non-fiction work might benefit from background research. By way of example, please reread Myrna Kostash’s “The Centre of the World” in *Slice Me Some Truth* (241-50), and take particular note of how Kostash integrates background research from a variety of sources to help lend her essay authority and historical context. Then, conduct some research of your own, either online or—better still—at a university or public library. Try to find three to five secondary sources that you might integrate into your final work. Try to find a variety of different types of sources to demonstrate your ability to conduct various kinds of research: online sources, sources from books and/or journals, academic sources, popular sources, etc. Summarize your research in the form of an annotated bibliography (500 words), in which you provide the bibliographical information for your sources followed by a short paragraph, including brief quotations, indicating how you might integrate the source into your finished work. Please see the Purdue Online Writing Lab’s page devoted to annotated bibliographies for more information on structuring an annotated bibliography.

 The Purdue Online Writing Lab (OWL): Annotated Bibliographies
https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/index.html

Step 2: Immersion. In *You Can’t Make This Stuff Up* (71-76), Lee Gutkind also provides much useful information on the immersion technique, which helps lend “intimacy” (71) to a creative non-fiction work (please see Unit 2b: “Research and Immersion”). Think about how your proposed creative non-fiction work might benefit from an immersion experience. By way of example, please reread Matt Hughes’s “Ice and Fire, Mud and Water” in *Slice Me Some Truth* (59-70), and take particular note of how Hughes’s immersion experience enabled him to write about his subject matter with a greater degree of intimacy, empathy, and detail than if he had conducted background research only. Then, practise the immersion technique by conducting a short interview with a real person. You may conduct the interview by any means you wish (in person, by telephone, by Zoom, by e-mail, etc.), but be sure to interview a person who is in some way connected to your proposed topic. You do not necessarily have to record the interview (if you do, be sure to get your interviewee’s permission first), but take notes during the interview so you remember what your interviewee says. Summarize your immersion experience in a couple of paragraphs (500

words), quoting from the interview and indicating how the interview might contribute to your final work. Be selective, and draw out the most compelling parts of the interview, the parts that might make the most valuable contribution to your final work. Include a complete transcript of your interview as an Appendix (separate from and not included in your 500 words for this section).

Evaluation

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

- **Research Quality:** Have you chosen a wide variety of research sources? Are your research sources authoritative? Do your research sources come from a variety of locations and/or media? Have you integrated brief but illustrative quotations from your research sources to help convey their potential usefulness in your developing creative non-fiction work? 20%
 - **Research Applicability:** Do your annotations provide a clear connection between your research sources and their applicability to your developing creative non-fiction work? Do your annotations clearly indicate how your research sources make historical connections, provide ancillary information, add local colour, integrate other viewpoints, and/or quote experts? 20%
 - **Research Grammar, Style, and Format:** Are there grammatical errors in your annotated bibliography? Are there stylistic issues in your annotated bibliography? Is your annotated bibliography formatted correctly? Do these problems detract from or reduce the annotated bibliography’s overall readability? 10%
 - **Immersion Quality:** Have you selected an appropriate and compelling interview subject for your immersion experience? Have you provided a useful summary of your immersion experience to indicate the overall scope and content of the interview? Have you integrated brief but illustrative quotations from your immersion experience to help convey its potential usefulness in your developing creative non-fiction work? 20%
 - **Immersion Applicability:** Does your summary provide a clear connection between your immersion experience and its applicability to your developing creative non-fiction work? Have you thought about how your immersion experience might add intimacy, empathy, and/or detail to your work? Have you thought about how you might integrate your interview subject’s voice with your own voice? 20%
 - **Immersion Grammar, Style, and Format:** Are there grammatical errors in your immersion summary? Are there stylistic issues in your immersion summary? Is your immersion summary formatted correctly? Do these problems detract from or reduce the immersion summary’s overall readability? 10%
-
- 100%

 **Formatting Tips**

Please observe the following Formatting Tips for Writing Assignment 2:

- Start a new page for each of your 2 sections by inserting page breaks in MS Word (click on “Insert” > “Page Break”).
- If you used any external sources in your Writing Assignment, include a page of Works Cited at the end of your assignment on a separate page, formatted according to MLA Style. Failure to do so may constitute a departure from academic integrity.
- Remember to submit both sections (research component and immersion component), as indicated. Your Writing Assignment will not be counted as complete unless both sections are submitted.
- Remember to include the complete transcript of your interview at the end of your Writing Assignment, as an Appendix. Your Writing Assignment will not be counted as complete unless the transcript is submitted.
- 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 to onQ.

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

Appendix A3

Writing Assignment 3: Creative Non-Fiction Rough Draft

Objective

- To produce a rough draft of an original work of creative non-fiction.

Instructions

Working from your brainstorming assignment in Writing Assignment 1, your research and immersion assignment in Writing Assignment 2, and the written feedback you received from Dr May, compose a rough draft of your original work of creative non-fiction (1000 words). Do not write fiction, poetry, or an academic essay; your assignment must take the form of a creative non-fiction work. Do not try to mimic or emulate the works you have read in *Slice Me Some Truth*. Instead, look at these works as models of various ways to approach your own original and unique creative non-fiction work.

You may begin with an outline if you wish, but remember to use your outline as a rough guide only, and not as a straitjacket (please see Unit 1c: “Ten Writing Recommendations”). Please do not submit your outline; submit only your finished rough draft.

As you compose your rough draft, please review Lee Gutkind’s *You Can’t Make This Stuff Up* to ensure you are integrating all the elements of creative non-fiction covered to date. Use this checklist:


- Does your rough draft contain both *creative* and *non-fictional* elements? (Unit 1a: “What Is Creative Non-Fiction”)
- Does your rough draft balance *objectivity* and *subjectivity* and remain truthful throughout? (Unit 1b: “The Truthfulness of Creative Non-Fiction”)
- Does your rough draft use any of the *techniques affecting truthfulness*, and are they deployed in a responsible way? (Unit 1b: “The Truthfulness of Creative Non-Fiction”)
- Does your rough draft balance *private writing* and *public writing*? (Unit 2a: “Types of Creative Non-Fiction”)
- Does your rough draft integrate *research* and/or *immersion* in a useful and compelling way? (Unit 2b: “Research and Immersion”)
- Does your rough draft make appropriate and effective use of a particular *narrative viewpoint*? (Unit 2c: “Narrative and Narrators”)
- Is your rough draft aimed at a specific and identifiable *audience*? (Unit 3a: “Reading and Readers”)
- Is your rough draft composed of well-structured *scenes* of narrative? (Unit 3b: “Scenes”)
- Do your scenes *show* the reader the narrative rather than simply *tell* it? (Unit 3b: “Scenes”)
- Does your rough draft include alternating scenes of *information* to help universalize and lend authority to the narrative? (Unit 3c: “Information”)

Evaluation

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

- **Status as Creative Non-Fiction:** Does your rough draft ring true as a creative non-fiction work? Does it contain both creative and non-fictional elements? Is there an effective balance between subjectivity and objectivity in your rough draft? Does your rough draft employ any techniques affecting truthfulness responsibly? 20%
- **Audience and Viewpoint:** Does your rough draft address a clearly identifiable audience? Is there an effective balance between public writing and private writing? Does your rough draft deploy its narrative viewpoint effectively? Is there an effective balance between showing and telling? 20%

- **Research and Immersion:** Does your rough draft integrate research and/or immersion effectively? Does your rough draft’s use of research and/or immersion contribute substantively to the overall themes of the rough draft? Does your rough draft identify its sources appropriately using MLA Style? 20%
 - **Scenes and Information:** Does your rough draft contain both scenes and information? Is there an appropriate oscillation between scenes and information? Does your rough draft embed information into scenes smoothly and unobtrusively? Does your rough draft integrate the various characteristics of scenes and information effectively? 20%
 - **Grammar and Style:** Are there grammatical errors in your rough draft? Are there stylistic issues in your rough draft? Do these problems detract from or reduce the rough draft’s overall readability? 20%
-
- 100%

 **Formatting Tips**

Please observe the following Formatting Tips for Writing Assignment 3:

- Remember to include a creative title for your Writing Assignment (i.e., not “Writing Assignment 3”).
- If you used any external sources in your Writing Assignment, include a page of Works Cited at the end of your assignment on a separate page, formatted according to MLA Style. Failure to do so may constitute a departure from academic integrity.
- 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 to onQ.

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

Appendix A4

Writing Assignment 4: Creative Non-Fiction Final Version

Objective

- To produce a final, polished version of an original work of creative non-fiction.

Instructions

Working from your rough draft in Writing Assignment 3 and the written feedback you received from Dr May, compose the final version of your original work of creative non-fiction (1000 words). You may alter your rough draft as little or as much as you wish, but Dr May will be looking to see that you have addressed the issues contained in the written feedback for the rough draft.

As you compose your final version, please review Lee Gutkind's *You Can't Make This Stuff Up* to ensure you are integrating all the elements of creative non-fiction covered in the course. Use this checklist:

- Does your final version address and improve upon all the elements Dr May addresses in your rough copy? (please see the checklist in Writing Assignment 3)
- Does your final version integrate a compelling *hook* to capture the reader's attention? (Unit 4b: "Hook, Frame, and Focus")
- Is your final version structured using an appropriate *frame*, or organizational principle (chronological, flashback, parallel narratives, etc.)? (Unit 4b: "Hook, Frame, and Focus")
- Does your final version have a clear and identifiable *focus*, or theme, that sends a succinct overall message to the reader? (Unit 4b: "Hook, Frame, and Focus")
- Have you revised your final version, paying attention to both *higher-order concerns* and *lower-order concerns*? (Unit 4c: "Revising Creative Non-Fiction")

Evaluation

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

- | | |
|--|-----|
| • Responsiveness to Feedback: Have you integrated Dr May's written feedback on your rough copy in revising your creative non-fiction work? Have you addressed Dr May's advice and critiques in an active and comprehensive way? | 20% |
| • Hook: Does your final version integrate an effective hook, to capture the reader's attention at the beginning of the creative non-fiction work and prompt them to read further? Does it draw the reader into the world your final version has created? | 20% |
| • Frame: Does your final version employ an effective frame, an organizational principle (chronological, flashback, parallel narratives, etc.) that is suitable and helps convey the overall theme of the creative non-fiction work? | 20% |
| • Focus: Does your final version have a clear focus, a comprehensible and fully realized theme that sends a succinct overall message to the reader of the creative non-fiction work? Is that theme significant or meaningful to a broad readership and/or the intended audience? | 20% |
| • Grammar and Style: Have you revised your creative non-fiction work for both lower-order concerns and higher-order concerns? Are there still grammatical errors in your final version? Are there still stylistic issues in your final version? Do these problems continue to detract from or reduce the final version's overall readability? | 20% |

100%

 **Formatting Tips**

Please observe the following Formatting Tips for Writing Assignment 4:

- Compose your Writing Assignment in a new MS Word document; do not simply revise and resubmit your graded rough copy.
- Remember to include a creative title for your Writing Assignment (i.e., not “Writing Assignment 4”).
- If you used any external sources in your Writing Assignment, include a page of Works Cited at the end of your assignment on a separate page, formatted according to MLA Style. Failure to do so may constitute a departure from academic integrity.
- 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 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

Like English studies, Creative Writing is a discussion-based discipline. It involves the free exchange of ideas and critiques in an open and dynamic setting. While Dr May will devote a portion of the course to lecturing, he will also provide frequent opportunities in class for students to contribute their own thoughts about the works under consideration, as well as to workshop their own creative writing with their peers.

In the **Seminar** classes, Dr May will facilitate class discussion about the Theory Readings and the Practical Readings to provide students with an opportunity to learn from each other. Students are expected to contribute to these classes by expressing their own thoughts and ideas about the works under discussion, 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 better literary critics.

In the **Workshop** classes, students will have the opportunity to present their own creative writing to the class and to receive critique and feedback on their craft from Dr May and their peers. Students are expected to contribute to these classes by presenting their own creative work (in the Writing Workshop assignments below), and by providing constructive criticism on the creative work of their peers. In other words, they are expected to participate actively in the process of becoming better creative writers.

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 participation in the Discussion Forums, 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 B1b

Writing Workshop 1b: Manufactured Dialogue

Objective

- To practise one of the techniques affecting the truthfulness of creative non-fiction: *manufactured dialogue*.

Instructions

In *You Can't Make This Stuff Up*, Lee Gutkind asserts that *manufactured dialogue* is one of the techniques affecting the truthfulness of creative non-fiction:

Manufactured dialogue: Real-life conversations can be tedious, punctuated with hesitations, repetitions, and deviations that obscure the main point. They can therefore make for boring reading, so some writers of creative non-fiction opt to recreate these conversations with dialogue of their own invention, to help advance the plot more quickly or simply to make the writing more interesting. Gutkind maintains that manufactured dialogue is appropriate in creative non-fiction, since readers understand by convention that writers could not possibly report spoken dialogue word for word (37). Some writers of creative non-fiction are hesitant to use quotation marks in manufactured dialogue, since quotation marks usually indicate a quotation taken verbatim from a source (as in direct quotations in an expository essay, for example), so they employ alternative techniques to indicate manufactured dialogue, such as italics (37). However, as Gutkind points out, there is “nothing wrong with using quotation marks in recreated scenes [of dialogue]” (37), provided those scenes are grounded in truth (i.e., based on an actual conversation) rather than fabricated.

Think about a conversation you recently had with a friend, family member, or co-worker. Write a manufactured dialogue based on that conversation. Your dialogue should remain truthful—you should base it on an actual conversation you really had with another person—but you should recreate the dialogue to eliminate the hesitations, repetitions, and deviations that characterize real-life conversations. Imagine your manufactured dialogue is part of a larger work of creative non-fiction, and ensure it serves to advance that work’s plot and/or emphasize that work’s themes. In other words, the manufactured dialogue should serve a specific purpose and move in a specific direction, rather than exist in a vacuum.

Use quotation marks to indicate lines of dialogue, and begin a new paragraph for each new speech. For an example of this structure, please see M.A.C. Farrant’s “We Keep the Party Going” in *Slice Me Some Truth*:

→ “And another thing,” Nana continued, ignoring her. “If my feet are cold I can’t get to sleep. For that reason I go around in bare feet. The last thing I want is to be asleep. At ninety years of age my next sleep may be my last. Pour me some more of that wine.” ↴
→ “At ninety years of age sleeping is definitely high-risk behaviour,” said her son. ↴
→ “You betcha. And another thing I don’t want is a weather report. I like to figure things out for myself. I don’t need anyone to tell me it’s raining.” (149)

Workshop

Comment on some of your classmates’ contributions, pointing out what you see to be the strengths and weaknesses of their manufactured dialogue samples. Does the dialogue ring true to you? Does it read like a dialogue that may actually have taken place between real people? What would you add or delete from the dialogue to make it more succinct or communicative? You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

Appendix B1c

Writing Workshop 1c: Workshopping Writing Assignment 1

Objective

- To present and receive peer feedback on your preliminary writing ideas

Instructions

Present to the class one of the paragraphs you wrote for Writing Assignment 1 (see Appendix A1). Choose the paragraph you think you are most interested in developing into your final assignment for the course (i.e., one of your asterisked paragraphs). Say a few words about why you are most interested in developing this topic.

Workshop

Comment on some of your classmates' contributions, critiquing their paragraph and offering some feedback on how they might add to, edit, or adjust their paragraph to make the topic more accessible, appealing, or compelling to an outside audience. You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

Appendix B2a

Writing Workshop 2a: Private Writing

Objective

- To differentiate between *private writing* and *public writing* by practising *private writing*.

Instructions

In *You Can't Make This Stuff Up*, Lee Gutkind defines *private writing* as follows:

Private writing: *Private writing* is writing that “reveal[s] the intimacies of ordinary lives” and “small personal issues” (57). *Private writing* “is *your* particular story, nobody else’s. It’s personal. You own it” (61).

Choose 1 (and only 1) of the following 5 topics, and write a paragraph of *private writing* about that topic:

- Attending a family reunion
- Owning a pet for the first time
- Studying for a final examination
- Travelling to a foreign destination
- Undergoing a medical procedure

Choose a topic you have a personal experience or connection with so you can maintain truthfulness throughout the paragraph (i.e., do not make anything up; if you have never owned a pet, for example, do not choose that topic).

Remember that *private writing* deals with writers’ “ordinary lives” and “personal issues,” so be conscious of writing about your chosen topic with this focus in mind. Do not worry about integrating elements of *public writing*. The purpose of the paragraph is to practise purely *private writing*.

Workshop

Comment on some of your classmates’ contributions, pointing out what you see to be the strengths and weaknesses of their paragraphs of *private writing*. How well does their paragraph convey “ordinary lives” and “personal issues,” in your view? Does the paragraph seem truthful to you, an accurate depiction of real sentiments and events? What would you add or delete from the paragraph to improve its status as *private writing*? You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

Appendix B2b

Writing Workshop 2b: Public Writing

Objective

- To differentiate between *private writing* and *public writing* by practising *public writing*.

Instructions

In *You Can't Make This Stuff Up*, Lee Gutkind defines *public writing* as follows:

Public writing: *Public writing* is writing that “take[s] on big issues like war and politics, food and football” to “entertain, surprise, and inform” the reader (57). Public writing “is mostly somebody else’s story; anybody, potentially, owns it” (61).

Using the same topic as last week, write a paragraph of *public writing* about that topic:

- Attending a family reunion
- Owning a pet for the first time
- Studying for a final examination
- Travelling to a foreign destination
- Undergoing a medical procedure

Choose a topic you have a personal experience or connection with so you can maintain truthfulness throughout the paragraph (i.e., do not make anything up; if you have never owned a pet, for example, do not choose that topic).

Remember that *public writing* deals with “big issues” and “somebody else’s story,” so be conscious of writing about your chosen topic with this focus in mind. Do not worry in this paragraph about integrating elements of *private writing*. The purpose of the second paragraph is to practise purely *public writing*. Be sure to differentiate your *public* paragraph as much as possible from your *private* paragraph from last week.

Workshop

Comment on some of your classmates’ contributions, pointing out what you see to be the strengths and weaknesses of their paragraph of *public writing*. How well does their paragraph convey “big issues” and “somebody else’s story,” in your view? Does the paragraph seem truthful to you, an accurate depiction of real sentiments and events? What would you add or delete from the paragraph to improve its status as *public writing*? You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

Appendix B2c

Writing Workshop 2c: Workshopping Writing Assignment 2

Objective

- To present and receive peer feedback on your research process or immersion experience

Instructions

Present to the class the work you have completed to date either on the research component or the immersion component of Writing Assignment 2 (see Appendix A2). Choose the component you think will contribute most usefully to your final assignment for the course. Say a few words about how you conducted your research process or immersion experience, and what work you still have to complete for this assignment.

Workshop

Comment on some of your classmates' contributions, critiquing their research or immersion component and offering some feedback on how they might add to, edit, or adjust their work to make it more accessible, appealing, or compelling to an outside audience. You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

Appendix B3a

Writing Workshop 3a: First-Person Narrative Viewpoint

Objective

- To differentiate between the various types of narrative viewpoints by practising writing in *first-person narrative viewpoint*.

Instructions

Literary critics distinguish three main types of narrative viewpoints, of which *first-person narrative viewpoint* and *third-person narrative viewpoint* are the most common. *First-person narrative viewpoint* is defined as follows:

First-person narrative viewpoint: In *first-person narrative viewpoint*, the narrator relates the story in the first person, that is, with the pronoun “I.” First-person narrative viewpoint is sometimes referred to as *subjective viewpoint* because the story is filtered through the narrator’s personal experiences or frame of reference as a character in the story.

Choose 1 (and only 1) of the following 5 topics, and write a paragraph about that topic using *first-person narrative viewpoint*:

- Attending a family reunion
- Owning a pet for the first time
- Studying for a final examination
- Travelling to a foreign destination
- Undergoing a medical procedure

Choose a topic you have a personal experience or connection with so you can maintain truthfulness throughout the paragraph (i.e., do not make anything up; if you have never owned a pet, for example, do not choose that topic). Choose a different topic from previous weeks.

Write a paragraph that explicitly showcases the appropriateness or effectiveness of *first-person narrative viewpoint* (i.e., the *subjectivity of first-person narrative viewpoint*, etc.). Try to conceive of the paragraph as a distinct piece of writing that serves a specific narrative purpose by being written in *first-person narrative viewpoint*.

Workshop

Comment on some of your classmates’ contributions, pointing out what you see to be the strengths and weaknesses of their paragraph written in *first-person narrative viewpoint*. How well does it showcase the *subjectivity of first-person narrative viewpoint*, in your view? What would you add or delete from the paragraph to showcase more explicitly its status as *first-person narrative viewpoint*? You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

Appendix B3b

Writing Workshop 3b: Third-Person Narration

Objective

- To differentiate between the various types of narrative viewpoints by practising writing in *third-person narrative viewpoint*.

Instructions

Literary critics distinguish three main types of narrative viewpoints, of which *first-person narrative viewpoint* and *third-person narrative viewpoint* are the most common. *Third-person narrative viewpoint* is defined as follows:

Third-person narrative viewpoint: In *third-person narrative viewpoint*, the narrator relates the story in the third person, that is, with the pronouns “he,” “she,” “they,” and/or “it.” Third-person narrative viewpoint is sometimes referred to as *objective viewpoint* because the story is filtered through other characters’ frames of reference apart from the narrator.

Using the same topic as last week, write a paragraph about that topic using *third-person narrative viewpoint*:

- Attending a family reunion
- Owning a pet for the first time
- Studying for a final examination
- Travelling to a foreign destination
- Undergoing a medical procedure

Choose a topic you have a personal experience or connection with so you can maintain truthfulness throughout the paragraph (i.e., do not make anything up; if you have never owned a pet, for example, do not choose that topic).

Write a paragraph that explicitly showcases the appropriateness or effectiveness of *third-person narrative viewpoint* (i.e., the *objectivity* of *third-person narrative viewpoint*, etc.). Do not simply change the first-person pronouns in your paragraph from last week to third-person pronouns. Instead, try to conceive of the new paragraph as a distinct piece of writing that serves a specific narrative purpose by being written in *third-person narrative viewpoint*.

Workshop

Comment on some of your classmates’ contributions, pointing out what you see to be the strengths and weaknesses of their paragraph written in *third-person narrative viewpoint*. How well does it showcase the *objectivity* of *third-person narrative viewpoint*, in your view? What would you add or delete from the paragraph to showcase more explicitly its status as *third-person narrative viewpoint*? You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

Appendix B3c

Writing Workshop 3c: Workshopping Writing Assignment 3

Objective

- To present and receive peer feedback on your rough draft

Instructions

Present to the class the work you have completed to date on your rough copy for Writing Assignment 3 (see Appendix A3). If your rough copy is not yet complete, say a few words about your writing process and what you intend to do to finish writing your rough copy.

Workshop

Comment on some of your classmates' work, critiquing their rough copies and offering some feedback on how they might add to, edit, or adjust their work to make it more accessible, appealing, or compelling to an outside audience. You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

Appendix B4a

Writing Workshop 4a: Writing with Scenes

Objective

- To practise writing with the first of the two major building blocks of creative non-fiction: *scenes*.

Instructions

A *narrative* is a coherent account of a series of interrelated events. A *scene* is one of those events. In *You Can't Make This Stuff Up*, Lee Gutkind asserts that narrative is the cornerstone of creative non-fiction and that scenes are the individual "building blocks of creative non-fiction." One of the most important tasks of the creative non-fiction writer is "Writing in scenes" (105). Gutkind describes four characteristics or "elements" (114) of scenes: 1) *action*; 2) *a beginning, a middle, and an end*; 3) *dialogue*; and 4) *intimate details*.

Write a *scene*-focused paragraph on a topic of your choice. Choose a topic you have a personal experience or connection with so you can maintain truthfulness throughout the paragraph (i.e., do not make anything up; if you have never owned a pet, for example, do not choose that topic).

Be sure to integrate Gutkind's 4 elements of scenes into your paragraph. Additionally, be conscious of the difference between *telling* and *showing*: try to *show* your reader as much as possible in your scene rather than simply *tell* your reader what is happening in the scene.

Workshop

Comment on some of your classmates' contributions, pointing out what you see to be the strengths and weaknesses of their scene-focused paragraph. Does it contain a coherent beginning, middle, and end? Does it contain a sufficient amount of action to hold your interest as a reader? To what extent do the intimate details help you visualize the scene and recreate it in your mind realistically? If there is dialogue, does it ring true? Would the addition or deletion of dialogue help improve the paragraph, in your view? You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

Appendix B4b

Writing Workshop 4b: Writing with Information

Objective

- To practise writing with the second of the two major building blocks of creative non-fiction: *information*.

Instructions

In addition to scenes, the other major building block of creative non-fiction is *information*, the expository matter the reader needs to know to comprehend the work's larger themes and messages. Information is not part of the narrative of the creative non-fiction work, but it resides exclusively in the scenes. Often, information helps to provide the public element of the work to balance the private element. There are many types of information, including but not limited to the following six categories: 1) *definitions*, 2) *facts*, 3) *statistics*, 4) *scientific data*, 5) *quotations from experts*, and 6) *historical context*.

Write an *information*-focused paragraph about your chosen topic from last week. Choose a topic you have a personal experience or connection with so you can maintain truthfulness throughout the paragraph (i.e., do not make anything up; if you have never owned a pet, for example, do not choose that topic).

Do not simply add information to your paragraph from last week, but write an entirely new paragraph. If you integrate research, be sure to document your sources carefully according to MLA style. You do not have to use all six of Gutkind's categories of information in your paragraph, but try to employ more than one category to demonstrate your ability to integrate different kinds of information into your writing.

Workshop

Comment on some of your classmates' contributions, pointing out what you see to be the strengths and weaknesses of their information-focused paragraph. Does the information lend sufficient authority or credibility to the paragraph? Are the types of information (definitions, facts, statistics, etc.) appropriate for the subject matter, in your view? Are there other types of information that might be more appropriate or useful? Does the information help universalize the paragraph? Does it balance the private vs public nature of creative non-fiction, in your view? You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

Appendix B4c

Writing Workshop 4c: Workshopping Writing Assignment 4

Objective

- To present and receive peer feedback on your final version

Instructions

Present to the class the work you have completed to date on your final version for Writing Assignment 4 (see Appendix A4). If your final version is not yet complete, say a few words about your writing process and what you intend to do to finish writing your rough copy. Discuss in particular how you will implement any feedback or advice you have already received from Dr May or your classmates.

Workshop

Comment on some of your classmates' work, critiquing their final versions and offering some feedback on how they might add to, edit, or adjust their work to make it more accessible, appealing, or compelling to an outside audience. Gauge how effectively they are improving upon their rough copy by implementing past feedback and advice from Dr May or other classmates. You may be critical, but be sure to be respectful and constructive in your remarks.

Please see the Course Syllabus (Appendix B) for general Class Participation instructions.

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 the Theory Readings in Gutkind's *You Can't Make This Stuff Up*:

- **Quiz 0:** Course Syllabus Quiz
- **Quiz 1:** Units 1a, 1b, and 1c
- **Quiz 2:** Units 2a, 2b, and 2c
- **Quiz 3:** Units 3a, 3b, and 3c
- **Quiz 4:** Units 4a, 4b, and 4c

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 a basic understanding of the writing concepts discussed in the Theory Readings.

Quiz Guidelines

- Students are expected to complete the 5 Quizzes on onQ (under "Activities" > "Quizzes"), following their completion of the relevant readings from the Theory Readings.
- Each Quiz contains 10 multiple-choice questions.
- The Quizzes are open-book assessments: students may consult the Theory 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. However, there are no deadlines for students' completion of the Quizzes, other than the end of term. 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 term. However, on the final day of term, 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.

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 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	
<i>(typical median)</i>	B-	70-72	2.7	
	C+	67-69	2.3	Falls short of expectations
	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.

Appendix Z

Queen's Department of English Statement on Academic Integrity

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

The following are examples of departures from academic integrity:

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

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

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

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

Plagiarism

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

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

Citation of Sources: Purposes and Methods

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

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

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

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

Plagiarism: Definitions and Guidelines

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

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

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

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

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

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

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


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

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

How Possible Departures from Academic Integrity are Treated

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

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

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

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

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

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


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

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

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

Essential Further Reading

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

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

Questions?

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

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