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Teaching Portfolio

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TEACHING PHILOSOPHY

As a medieval literary scholar, I have spent much of my career exploring the diverse ways in which audiences across periods engaged with, interpreted, and composed different forms of literature. As a digital humanist, I aim to find new, inclusive modes of disseminating my research to new generations of students who otherwise would not have access to archival and unpublished material. I came to find in my work on thirteenth-century hagiographical documents that literature is not only a catalyst for and response to cultural shifts but a space for critical engagement with the world around us. Literature is a lens into the zeitgeist.

Objectives

I believe that curiosity is the catalyst for learning, and as a teacher-scholar, I aim to cultivate curiosity in my students by modelling learning through research. St. Augustine writes that interpretation depends upon two processes: “discovering what we need to learn, and the process of presenting what we have learnt.” As a teacher-scholar, I leverage my experiences as a researcher in my pedagogy. My approach to instruction is two-fold: to foster an inquisitive mind by asking challenging questions, and not only by asking questions but by teaching how to ask questions; and to present new knowledge through different mediums in a well-structured manner. Learning should be cultivated through systematic inquiry moving from the concrete to the abstract, from the simple to the complex. In my experience teaching first-year literature and composition courses, this process begins by having students describe their initial observations about a work of literature—what the text looks like, sounds like—before having the students ask questions about their observations—why does the text look like that, why does it sound like that. Through this process, I model the best practices in research and take every opportunity to present students with a wide array of disciplines and areas of research that might pique their interests, fostering in them a sense of curiosity about the world around them.

Methods

In addition to the vitality of individuality, I believe there is virtue in community. Learning is naturally collaborative, and knowledge is built through accretion. I encourage students to share their ideas through peer-to-peer interactions in my classroom through carefully designed exercises that cultivate collaborative learning.

One method I employ in the classroom as a teacher-scholar is through the practice of peer review. Because knowledge is collaborative, and I believe that literary studies is best understood as a dialogue, I employ the practices of professional literary scholars in my teaching. During the writing process, I divide students into peer-review groups and have them provide detailed, constructive feedback throughout the writing process and present critiques of each others’ work. Students initially resist providing thoughtful criticism because they are insecure, but I have found that the quality of the subsequent work following peer-review is improved significantly. When I begin this process, I provide students with a set of questions that they can answer about their peers’ work. However, I have found that many go above and beyond and provide incisive commentary. However, because students are learning, I believe it is essential that I moderate this process to ensure that it is inclusive and equitable; as such, I utilize digital platforms to facilitate the process through learning management systems like Blackboard and Canvas. This way, I can ensure that the feedback my students provide to each other is on topic, critical, and ultimately helpful.

I take an interdisciplinary approach to my pedagogy, integrating diverse theoretical fields informed by my research program into my instruction. I am actively involved in the digital humanities community, currently sitting on the International Advisory Committee of TEI by

Example (a pedagogical tool for DH instruction). I integrate new research into my instruction by participating in broader learning communities. Likewise, as a mentor to undergraduate and graduate students alike, I draw on their lived experiences to further develop my engagement in their interests. I have since integrated ideas and concepts from sociology and psychology as well as mathematics and sciences to demonstrate the utility of the skills learned in an English classroom. This is because I know the majority of my students continue in other departments and programs.

I am a firm believer that instructors ought to be adaptable in their approach to instruction. Traditionally, this meant that instructors should not be bound to script, lesson plan, or the syllabus but navigate the course according to the needs of the student. In short, teach the student, not the syllabus. During the Covid-19 pandemic, I adapted my entire syllabus from a face-to-face, synchronous classroom setting to a remote, asynchronous digital setting. Because many of my traditional approaches to literary studies focus on conversations and dialogues, I had to re-evaluate how best to facilitate discussions in a digital asynchronous setting. By utilizing digital platforms like discussion boards, I maintain a high level of student participation through consistent encouragement and close monitoring of discussions by participating myself. My decision to rely on discussion boards was based on my student-first approach to learning. I seriously considered the needs of students who were, in times of crisis, not always able to meet through video conferences or did not have the resources to meet face-to-face digitally. My students have expressed to me following the Covid-19 pandemic that they valued the discussion boards as an outlet that encouraged active learning.

Evaluations

Evaluations cause anxiety for students, and they can have long-lasting impacts on a student's academic trajectory. While it is essential to provide consistent and appropriate evaluations to students, I believe it is my responsibility as the instructor to consider a broader portrait of the student's performance. I believe that performance should be rewarded in addition to product, as effort and growth are demonstrable signs of the learning process.

Given that I have high expectations of my students, I also acknowledge that learning is a lifelong journey and does not end after a final exam or submitting a term paper. Therefore, I give equal weight to my formative feedback as I do my summative feedback. I have found that comments and advice prove more effective than a numbered grade on assignments. Because of this, I provide students with substantial written comments on all assignments. This serves two purposes: first, it provides students with rationales for their grades; and second, it provides important details for areas of improvement. I have, after student feedback, begun to use carefully designed rubrics for different assignments to alleviate anxieties about the mysteries of grading. Not only have I found rubrics helpful to students, but they have become an essential tool for me to ensure that my grading is fair and consistent.

Throughout lessons, I provide oral feedback to student performance to encourage and challenge ideas presented in class discussions. By integrating feedback into lessons and course design, I provide different outlets for feedback so that each student receives the type of feedback they require in a timely fashion. However, it is not my sole responsibility to dispense feedback. Throughout the semester, I provide students with opportunities to evaluate themselves and myself in different formats. Through the "stop-start-continue" activity periodically throughout the semester, students can evaluate my instructional methods to improve the quality and effectiveness of my instructional practices. From my experience, students appreciate the opportunity to voice their needs.

TEACHING RESPONSIBILITIES

Over the past four years, I have taught in various capacities in both the Department of English at the University of Saskatchewan and St. Thomas More College and through the Gwenna Moss Centre for Teaching and Learning. In this time, I have taught and provided instructional support as a Teaching Assistant in all four introductory English courses offered through the Department of English. Additionally, I have developed three courses as the instructor of record: Celebrities: Sinners and Saints, Literature in Protest, and a survey drama course on tragicomedies. Most students who take these first-year introductory courses are non-English majors and come from all programs and departments. As a result, my approach to literature and composition includes different disciplinary expectations and aims towards effective communication and critical thinking. I have recently facilitated graduate seminars on pedagogy and mentored graduate students who are beginning their teaching careers.

Course Code	Dates Taught	Course Title	Course Level	Role	Enrollment	Format
GPS 982	Fall 2021- Winter 2022	Mentored Teaching	Graduate	Teaching Assistant	17	Remote, synchronous, Seminar
GPS 989	Winter 2022	Introduction to University Teaching	Graduate	Teaching Assistant	24	Remote, Synchronous, Face-to-face, Seminar
ENG 112	Winter 2022	Literature and Composition: Reading Drama	Undergraduate	Instructor	50	Remote, Face-to-face, Lecture
ENG 114	Winter 2020, Winter 2021, Fall 2021	Literature and Composition: Reading Culture	Undergraduate	Instructor	50	Face-to-face, remote, asynchronous, Lecture
ENG 114	Winter 2021	Literature and Composition: Reading Culture	Undergraduate	Instructor	50	Remote, asynchronous, Lecture
ENG 113	Spring 2021	Literature and Composition: Reading Narrative	Undergraduate	Teaching Assistant	50	Remote, asynchronous, Lecture
ENG 111	Spring 2021	Literature and Composition: Reading Poetry	Undergraduate	Teaching Assistant	50	Remote, asynchronous, Lecture
ENG 110	Fall 2017- Winter 2018	Literature and Composition	Undergraduate	Teaching Assistant	100	Face-to-face, Lecture, Tutorial

EQUITY, DIVERSITY, & INCLUSIVITY

As a literary scholar, my training in understanding the motivations of characters, the significance of imagery, and the vitality of audiences underpins my empathic worldview. As I pursued English in my undergrad and continued to graduate school, this training further developed, and I began to see the virtues of employing empathy as a form of critical thinking. My approach to both teaching and research is informed by the inherent relationship between empathy and positionality. I believe our lived experiences inform our worldview, and by acknowledging other lived experiences, we gain insight into the motivations of others and begin to think more critically about the world in which we live.

I grew up in a middle-class, suburban family where a university education was expected. I was raised to believe that education was both a privilege and a necessity for success. Because I had the privilege of a liberal education, I could pursue my interests and passions without concern about financial success in my undergrad. I also realize that this is not the norm, and I am grateful that I have been able to turn my experience learning about my interests into a career. However, the tension between privilege and necessity underscores many of my beliefs, not just about education but about the university as an institution. The university has its roots in the relationship between those who have knowledge and those who seek it out. The student-teacher dynamic is foundational, yet not everyone has the privilege of participating in that relationship or even the opportunity to experience the idea of education outside of their need to support themselves financially. In other words, while I have the privilege to believe that the university is a space for learning and experimentation, less privileged individuals see the university as a means to a better life and financial security.

As an instructor in an English department where most of my students are not English majors, I am in the position to provide support for a variety of students who see their English class as simply a required component of their degree. My class, then, is a means to their end. As an instructor, I embrace this dynamic and use my expertise in literature to foster in them a more empathic, critical worldview. Effective communication becomes a core skill that we practice to take that skill into their other courses and careers. While my course material is literary, I draw on their lived experiences and other forms of knowledge to teach lessons. My analogies in class can range from the history of mathematics to current political events. My students comment on the diverse ways in which I engage them to explain the importance of effective communication and say how helpful it is. Yet, these interdisciplinary approaches are informed by their interests.

By including my students' experiences in the course content, I encourage discussions of positionality. My approach to literary instruction centres on the intersection between empathy and positionality. Each student in my class approaches the course material through their own lived experiences, and it is vital to cultivate an inclusive space for each student to express their unique voice. Fostering the diversity of the classroom encourages open-mindedness and the creation of new knowledge based on shared commonalities and, more excitingly, on exposing our differences. While we may all read the same text, our interpretations will differ. Acknowledging these differences allows us to dispossess ourselves of our preconceived notions of the outside world and those who live in it. By fostering an empathic environment, I believe we can more critically engage with the world around us. Informed by the diversity of the students in my classroom, I provide learning materials that cater to a wide array of interests from all periods and genres. I select non-canonical texts in my classroom to allow students to experience works of literature they might not have otherwise ever accessed.

I have sought mentors and supervisors who provided alternative views to my own. Likewise, I seek opportunities to mentor students, especially international and EAL students who otherwise do not have access to the resources for success in my English dominant university. By opening up my office hours, especially for tutoring, spending more time providing targeted feedback on assignments, and advocating on their behalf, I focus energy on ensuring their success both in my classroom and in the university as a whole.

My experience as a new instructor at the onset of the COVID-19 pandemic clarified the importance of equitable instruction. In one of my classes in 2020, I had students living in Asia, Africa, and locally in Saskatoon. I saw the importance of providing accommodations for my students on a case-by-case basis. Strict guidelines and implied expectations were not only untenable, but they were often exclusionary. The other familial and social roles that were otherwise unacknowledged pre-pandemic became evident as students became primary caregivers, financial supporters, and otherwise preoccupied with other responsibilities. To accommodate for this new reality, I actively encouraged my students to take advantage of institutional support provided through the university and took extra care to alleviate concerns about deadlines. I empathized with students whose first experience of an English university classroom was behind a computer screen. My mentor guided my belief that instructors should teach the student and not the syllabus, and I have taken this as a golden rule in my classroom. To this end, I understand that students may need further guidance and clarification about course requirements, expectations, and extensions on deadlines. I tell my students throughout each term that life always comes before school. I have had students tell me that this is helpful as I have had students experience trauma outside of the classroom.

As a scholar, I have my anxieties about the purpose of what I do. I see my research as only one half of my role as an instructor and educator. I take the concept of teacher-scholar seriously in my research. One of my primary goals is to produce scholarship that informs the classroom and apply what I learn to my research. My interest in textual editing, for example, stems from my desire to provide rare or untaught literary sources to students. Likewise, I actively develop pedagogical tools like *TEI by Example* by sitting on the international advisory committee. I see my research as a means to an end: to enable young scholars and students to enact change for a better world through more empathic and critical thinking.

Admittedly, my approach to equity, diversity, and inclusivity is constantly in flux. I see myself as a perpetual student and draw on the experience of my peers to inform my approach to more equitable, diverse, and inclusive instruction. Just as I am willing to mentor, I seek out mentors who can provide insight into better pedagogy.

PROFESSIONAL LEARNING AND DEVELOPMENT

TESOL/TESL/TEFOL

In 2010 I took a teacher training certification course offered through Oxford Seminars, where I learned a variety of necessary theoretical and practical skills involved in providing instruction of English as an additional language. Not only has my experience in this course solidified my own understanding of the English language, but it provided me with the skills and resources to support international, non-English speakers who study English literature and composition. I received a certificate upon completion of the course.

Instructional Skills Workshop

The Instructional Skills Workshop (ISW) is an intensive experiential course on the practical aspects of pedagogy, including lesson planning, developing learning objectives, and engaging students through participatory learning practices. In the fall of 2019, as part of my Teacher-Scholar Doctoral Fellowship, I participated in this workshop and developed three mini-lessons, where I learned of the BOPPPS method of lesson planning and received feedback on my presentation skills. Additionally, a core component of the ISW is reflective teaching habits. After each lesson, I received feedback and took that feedback as an opportunity to both reflect on my experience developing and delivering a lesson plan and improve upon new skills. I received a certificate upon completion of the program.

Teaching Preparation Certificate

The Teaching Preparation Certificate (TPC) is a non-credit program that graduate students and postdoctoral fellows may acquire from the University of Saskatchewan through a variety of courses offered at the Gwenna Moss Centre for Teaching and Learning (GMCTL). The TPC demonstrates the completion of 40 learning hours of further pedagogical training in a variety of areas, including “Indigenization, Decolonization, and Reconciliation,” “Reflective Teaching,” and “Introduction to Teaching Online.” In order to obtain the TPC, I was assessed by an Educational Development Specialist through the GMCTL. I will receive a certificate of completion alongside my doctoral degree upon the completion of my PhD program at the University of Saskatchewan.

AWARDS AND RECOGNITION

University of Saskatchewan Students’ Union Teaching Excellence Award

In the Fall of 2021, I was nominated for the USSU Teaching Excellence Award which, “recognizes those who have demonstrated enthusiasm, organization, and fairness in evaluation, providing exceptional commitment and support to their classrooms.” Students assess and nominate instructors on a variety of criteria, three of which are: enthusiasm, organization, and fairness of evaluation. The award winners will be announced in March of 2022.

PEER EVALUATIONS



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4 February 2020

On 31 January 2020, I had the pleasure of visiting Tristan Taylor's ENG 114.3: Introduction to Literature and Composition, Reading Culture. Though several students had informed Tristan that they would be unable to attend class, the 17 participants engaged in reading exercises, group brainstorming sessions, and focused textual analysis, all guided by Tristan's thoughtful and very productive lesson plan.

The focus of the class was the genre of the tabloid and the ways in which its form and content are reflected in Robert Louis Stevenson's 1886 novel *Dr. Jekyll and Mr. Hyde*. The class began with students working towards the traits of the tabloid: gossip, current events, celebrity, and scandal. Using this base, Tristan provided students with two handouts: examples of tabloids from 1992 and 1888 respectively. He then engaged the students in two close reading exercises, a solo exercise focused on the contemporary example of the form, and then a paired exercise on the layout, language, and images used in the 19th C. issue of the *Illustrated Police News*. After each, students were asked to share their responses, which were recorded on the chalkboard. It was a lovely example of how to enable focused and informed student participation, and to acknowledge and thereby value student contributions. Tristan then moved with the students' work towards its implications: the emotional effects of tabloid style and images, and the appeal of emotion-based genres. The latter was contextualized through a range of contemporary parallels, including horror films and "True Crime" podcasts, such as *My Favorite Murder*.

The students' work on the tone of the headlines, particularly in the 19th C. tabloid, formed the hinge into Tristan's discussion of the novel. He reviewed with the class the basic plot, and then engaged them in an analysis of the language Stevenson uses, starting with the Table of Contents. As the students noted, the chapter headings echo the form and content of tabloid headlines. That similarity was extended through the next exercise, where Tristan tasked pairs with identifying the descriptive terms used in a section of the novel in which a murder is described. The result was a series of excellent examples of tabloid-like terminology and imagery—the basis for the next class, in which the connection between tabloid and fame or infamy was to be drawn out through the central figure of the novel.

Tristan demonstrated best practices for engaging students in core literary studies methods: close readings, comparative analysis, location of evidence. After the class, he and I discussed the value of outlining the lesson plan at the beginning of class and identifying the main question or issue that would be the larger focus. Signaling transitions between stages of the plan could also aid in student comprehension of the stakes of the materials and activities in question. That said, the design of the exercises, the educator's positive and productive responses to student work, the students' engagement in active learning, and the analytical outcomes mark the truly generative approach that Tristan established. It was a highly impressive demonstration of instructional methods and skills, and I look forward to the next class visit.

Sincerely,

Ann Martin, Associate Professor



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June 7, 2019

To Whom It May Concern:

Re: Tutorial Leader Evaluation for Tristan Taylor

In the winter of 2018-19 Tristan Taylor was one of four graduate student Tutorial Leaders working with me on my English 110 course. Being a Tutorial Leader entailed attending the Monday and Wednesday lectures delivered by me, leading a Tutorial group of twenty-five students that met on Fridays, marking four sets of essays by those students, making himself available to those students for help and advice, and attending weekly group meetings in which the TLs and I would discuss the progress of the course. In all phases of this work Tristan Taylor was diligent, dedicated, and thoroughly professional. It was a real pleasure working with him and I would readily work with him again. From the student evaluations it is clear that his students responded well to his teaching, and I saw marked improvement in the students' understanding of the material and in their writing, thanks to Tristan's teaching.

I give my Tutorial Leaders a fair degree of freedom in planning the program for their Tutorials, provided the program was a helpful supplement to the course content. Tristan embraced this freedom with imagination and verve, creating a thoughtful series of discussion topics, exercises, and occasionally supplemental readings. He showed a keen sense of where learning opportunities lay, and was eager to explore them with his students. As the year progressed I noticed the other TLs were intrigued by what Tristan was doing and often used him as a role model. Tristan was consistently generous with his peers and his openness helped strengthen the sense of teamwork that one wants to see in a course delivered this way. Though he was already a senior PhD student, this was his first teaching experience. Occasionally he was a bit over-ambitious in deploying a graduate student's vocabulary in his dealings with these first-year students, but he had the good sense to be self-critical, and adjusted both his voice and his methods as the year progressed.

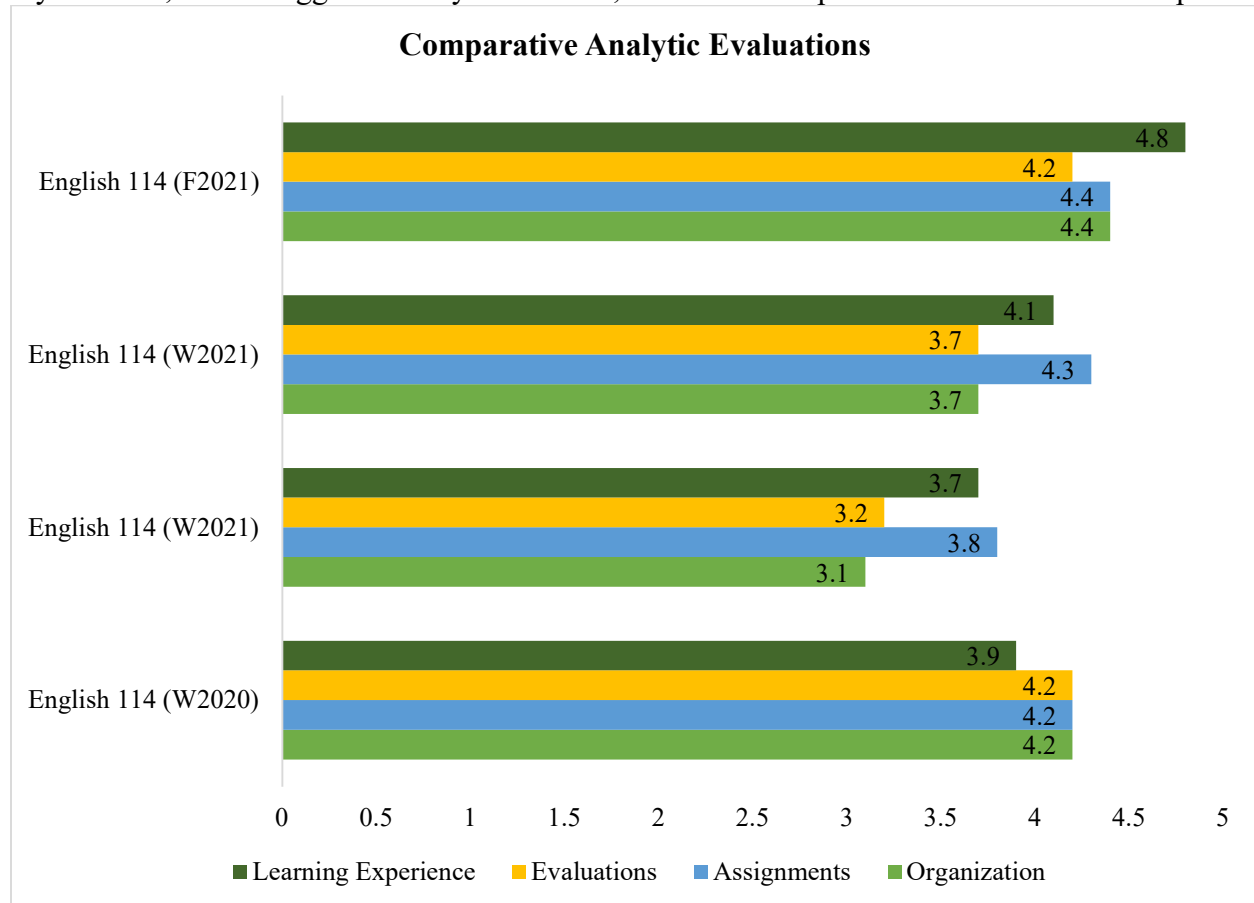
In marking essays Tristan was fair-minded and thorough, using a consistent academic standard. He challenged his students to be more careful readers and more conscientious scholars, modelling all of the behaviours he was trying to instill in them. He had a good instinct for the right pose to strike as a teacher, challenging when needed, and supportive when needed. The same pose was evident in the classroom, and his students were appreciate of being treated with respect even as they were being critiqued. It is also noteworthy that Tristan was the first of the TLs to volunteer to lecture to the class as a whole, which he did in the second week of the course. The lecture was well planned and effectively delivered. The students listened carefully and retained most of what he told them, as I noticed his content being cited productively in subsequent student essays.

Doug Thorpe, Course Instructor
Department of English

STUDENT EVALUATIONS

Student Analytic Surveys

Below are results of the Student Learning Experience Questionnaires (SLEQ) of the courses for which I was listed as the Instructor of Record and for those that I was listed as a Teaching Assistant and students were given the opportunity to evaluate my facilitation of the course as a Teaching Assistant. Notably, the University of Saskatchewan and St Thomas More College employ a different set of questions for student evaluations, making a direct comparison difficult. I have taken four questions related to (1) organization, (2) assignments, (3) evaluation, and (4) learning experience, to more clearly demonstrate my improvement as an instructor, became more clear with my students, and to suggest that my instruction, with further experience will continue to improve.



As I began teaching immediately prior to the COVID-19 pandemic, my experience in the classroom was quickly overshadowed by my inexperience teaching remotely. However, throughout the pandemic and teaching online, my strategies towards better assignments and more clearly articulated evaluations resulted in better online learning experiences. However, as I returned to face-to-face instruction in the Fall of 2021, my student evaluations demonstrate that I not only improved as an instructor, but I was able to more clearly organize lesson plans and learning outcomes for my students

Instructor**University of Saskatchewan****ENG 114 Literature and Composition: Reading Culture (2021) Face-to-face**

Number of Respondents	26	Average for Statement
Overall Average	4.4	
The course provided me with a deeper understanding of the subject matter.		4.7/5.0
I found the course intellectually stimulating.		4.5/5.0
The instructor, Tristan Taylor, created an environment that contributed to my learning.		4.8/5.0
Course projects, assignments, tests, and/or exams improved my understanding of the course material.		4.3/5.0
Course projects, assignments, tests, and/or exams provided opportunity for me to demonstrate an understanding of the course material.		4.4/5.0
Overall, the quality of my learning experience in this course was		4.5/5.0
My previous studies adequately prepared me for this course.		3.8/5.0
I prepared regularly for class, completing any reading or other assignments for each class.		3.9/5.0
In comparison to what I expected coming into the course, my achievement has been:		2.0/3.0
The instructor, Tristan Taylor, encouraged critical thinking.		4.7/5.0
The instructor, Tristan Taylor, facilitated a respectful and inclusive environment throughout the course.		4.8/5.0
The instructor, Tristan Taylor, used teaching methods that supported my learning of the material.		4.6/5.0
The organization of the course supported my learning experience.		4.4/5.0
The instructor, Tristan Taylor, explained course material clearly.		4.7/5.0
Feedback on assignments included helpful suggestions for improvement.		4.4/5.0
My grades and how they were determined were clearly communicated.		4.2/5.0

ENG 114 Literature and Composition: Reading Culture (2020) Face-to-face, remote asynchronous

Number of Respondents	10	Average for Statement
Overall Average	4.2	
The course provided me with a deeper understanding of the subject matter.		4.5/5.0
I found the course intellectually stimulating.		4.2/5.0
The instructor, Tristan Taylor, created an environment that contributed to my learning.		4.8/5.0
Course projects, assignments, tests, and/or exams improved my understanding of the course material.		4.2/5.0
Course projects, assignments, tests, and/or exams provided opportunity for me to demonstrate an understanding of the course material.		4.0/5.0
Overall, the quality of my learning experience in this course was		3.9/5.0
My previous studies adequately prepared me for this course.		3.4/5.0
I prepared regularly for class, completing any reading or other assignments for each class.		4.1/5.0
In comparison to what I expected coming into the course, my achievement has been:		1.8/3.0
The instructor, Tristan Taylor, encouraged critical thinking.		4.4/5.0

The instructor, Tristan Taylor, facilitated a respectful and inclusive environment throughout the course.	4.8/5.0
The instructor, Tristan Taylor, used teaching methods that supported my learning of the material.	4.5/5.0
The organization of the course supported my learning experience.	4.2/5.0
The instructor, Tristan Taylor, explained course material clearly.	4.6/5.0
Feedback on assignments included helpful suggestions for improvement.	4.4/5.0
My grades and how they were determined were clearly communicated.	4.2/5.0

St. Thomas More College

ENG 114 Literature and Composition: Reading Culture (2021) Remote, asynchronous

Number of Respondents	13	Average for Statement
Overall Average	4.0	
The course provided me with a deeper understanding of the subject matter.	3.9/5.0	
I found the course intellectually stimulating.	3.7/5.0	
The instructor, Tristan Taylor, created an environment that contributed to my learning.	3.7/5.0	
Course projects, assignments, tests, and/or exams improved my understanding of the course material.	3.8/5.0	
Online tools used to support course activities were easy for me to use. These activities would include: accessing content, submitting assignments, completing quizzes, accessing results/grades, etc.	4.4/5.0	
The organization of online activities in the course was clear and easy to follow.	4.4/5.0	
The online environment enriched or strengthened my learning of the course objectives/competencies.	3.1/5.0	
The expectations for this online/remote course were made clear	4.0/5.0	
The instructor, Tristan Taylor, maintained a regular, engaged presence during online activities throughout the course.	4.5/5.0	
The instructor, Tristan Taylor, communicated effectively in all aspects of the course.	4.5/5.0	
The instructor selected materials (e.g. assigned readings, handouts, and PowerPoint slides) that are helpful in understanding the content of the course.	4.1/5.0	
The instructor, Tristan Taylor, is approachable.	4.2/5.0	
My grades and how they were determined were clearly communicated.	3.2/5.0	

ENG 114 Literature and Composition: Reading Culture (2021) Remote, asynchronous

Number of Respondents	7	Average for Statement
Overall Average	4.1	
The course provided me with a deeper understanding of the subject matter.	4.1/5.0	
I found the course intellectually stimulating.	3.9/5.0	
The instructor, Tristan Taylor, created an environment that contributed to my learning.	4.1/5.0	
Course projects, assignments, tests, and/or exams improved my understanding of the course material.	4.3/5.0	
Online tools used to support course activities were easy for me to use. These activities would include: accessing content, submitting assignments, completing quizzes, accessing results/grades, etc.	4.4/5.0	
The organization of online activities in the course was clear and easy to follow.	3.7/5.0	

The online environment enriched or strengthened my learning of the course objectives/competencies.	3.4/5.0
The expectations for this online/remote course were made clear	4.3/5.0
The instructor, Tristan Taylor, maintained a regular, engaged presence during online activities throughout the course.	4.7/5.0
The instructor, Tristan Taylor, communicated effectively in all aspects of the course.	3.9/5.0
The instructor selected materials (e.g. assigned readings, handouts, and PowerPoint slides) that are helpful in understanding the content of the course.	4.4/5.0
The instructor, Tristan Taylor, is approachable.	4.4/5.0
My grades and how they were determined were clearly communicated.	3.7/5.0

Tutorial Leader

ENG 110 Literature and Composition (2019-2020)

Number of Respondents	13	Average for Statement
Overall Average	4.71	
The tutorial leader was well prepared for each tutorial.		4.85
The tutorial leader used tutorial time well.		4.62
The tutorial material was relevant to course content.		4.62
The tutorial leader was open to student discussion, questions, and disagreement.		5.00
The tutorial atmosphere was comfortable and supportive for the students.		4.62
The tutorial leader was available to students outside tutorial time.		4.85
The tutorial leader was helpful to students seeking advice.		4.92
The essays were marked thoroughly and appropriately.		4.77
I have learned a great deal from this tutorial.		4.15

Select Student Written Feedback

Please comment on the overall quality of the *instruction* provided by Tristan Taylor in this course.

- Professor Taylor was a very engaging and great teacher to have! I really enjoyed his passion for his job and dedication to this class. Although this is the only English class I have to take for my degree, I have been passing his name onto other peers to suggest to take Taylor as a professor.
- I felt very comfortable with his instruction methods. I didn't feel pressured to answer if I didn't know an answer to a question, and he clearly communicated what he was teaching. It was very well planned and executed well.
- Professor Taylor is a great professor. He truly cares about our mental health; he was always considerate. I really appreciate that he gave us a few minutes to have deep breaths

Please comment on those remote teaching strategies that were *particularly supportive* of your learning during the COVID 19 pandemic.

- The strategies present in this course were very organized and simulated what a real class would be like. I really appreciated the amount of effort that was shown through even technology.
- Tristan Taylor was the most proactive about the COVID-19 situation then any of my other professors, he provided clear emails everyday when we had class and I was still able to learn the material.

- His lecture notes were concise and to the point. The transition has proven to increase my reading significantly so having his content concise and to the point was meaningful.

Please comment on any opportunities you had to develop and demonstrate subject specific skills in this course.

- Having open class discussions allowed us to give new interpretations and hear what other students thought about the course material. I felt it was very educational.
- The small assignments (discussion posts and reflections) aided in my understanding of the topics themselves and the essays werved to help me develop my voice as a writer and think critically about our texts.
- The material presented engaged me to write more, in such way that when I compare to my old essays, there was a huge improvement on style and creativity. Very inspirational class.

Please comment on the overall quality of your *learning experience* in this course.

- I truly enjoyed this course. I learned many new things. I always looked forward to attending the lectures and participating in discussions. Overall, this course made me think deeply and analyze different literature and enjoy it at the same time. I highly recommend taking this class.
- It was probably the best learning experience I have had in an English class. The enthusiasm that professor Taylor brought to each class made the material that much more enjoyable.
- My learning experience exceeded my expectation and I enjoyed coming to this class when we were allowed to. I felt I learned a lot about university English courses through this course and got a very good beginning English course to start out my first university year.
- I was surprised by the high quality of this course! Very organized and embracing, and the instructor was very knowledgeable and extremely approachable and caring. Overall I had a great experience and highly recommend it.

APPENDIX A (SAMPLE SYLLABI)

Literature and Composition: Reading Culture



Department of English
English 114.3 (03) Literature and Composition: Reading Culture
Reading Celebrity: Saints and Sinners, Fall 2021
Tristan B. Taylor

Classroom Location: Arts Building 104
Office Location: McLean Hall 113
E-mail: tristan.taylor@usask.ca

Time: MWF 12:30PM - 1:20PM.
Office Hours: by Appt.
Telephone: 306-491-5373

Course Description

Students will draw on their own cultural experiences — popular as well as academic — to enhance their literary knowledge and their communication skills. They will learn how literary models, terms, and techniques both shape and help us to understand historical and contemporary cultural forms.

In a precarious cultural climate and a society that is increasingly divided, how do we reflect upon and interrogate our own presumptions about celebrities? Through readings and discussions, we will re-evaluate how contemporary Canadians can critically engage with the culture of celebrity, including how we write and read about contemporary and historical celebrity figures. We will accomplish this by challenging the impulse of assigning a moral value to prominent social figures — heroes, saints, poets, professionals, politicians — across a range of literary periods. We will draw upon a variety of texts to discuss the rhetorical function that genre plays in defining celebrity. But a subtheme in this course is the idea of sacrifice, and how it perpetuates and participates in the construction of celebrity status. From medieval saints' lives to graphic novels, gothic novels to modernist drama, authors and poets have constructed characters that challenge our assumptions about what it means to be good or evil. Our objective will be to question why we assign these values, and how the authors and poets encourage their reader to do so. By the end of the course, we will have generated a critical vocabulary applicable to Old English as well as to modern celebrities, genres, and rhetorical strategies.

Note: Students may not take for credit more than 6 credit units of 100-level English, with the exception of ENG 120, which may be taken in addition to 6 credit units of other first-year English classes.

Learning Objectives

After completing first-year English, students will be able to demonstrate that they know how to

- read literary texts in different genres and from different centuries, identify the main ideas in

those texts, and recognize how their technical features function in meaning-making.

- develop, structure, and write a literary essay, including
- formulate a thesis about a literary work or works.
- select information from a work that provides evidence in support of a thesis.
- quote and paraphrase.
- exhibit reasonable competence in the skills articulated in the “Standards for Composition” section of *Requirements for Essays*.
- differentiate primary and secondary sources and cite them in the style set out in the Department of English’s *Requirements for Essays*.
- recognize and avoid plagiarism.

Required Texts

Course texts can be ordered online through <https://shop.usask.ca/> (or at a vendor of your choice; please order the editions listed below). UofS Bookstore orders will be shipped within Canada for a flat fee of \$11.95 plus tax, or they may be picked up, at no additional charge, at the Preston Crossing location. Some restrictions apply. On-campus bookstore locations remain closed until further notice. For shipping outside Canada, please contact bookstore@usask.ca for a quote.

Brown, Chester. *Louis Riel: A Comic-Strip Biography*. Drawn & Quarterly, 2015. (Required)

Eliot, T.S. *Murder in the Cathedral*. Harcourt, 1935. (Required)

Messenger, William E., et al., eds. *The Canadian Writer’s Handbook: Second Essentials Edition*. Oxford UP, 2017. (Required)

MLA Handbook, 9th edition. (Recommended)

Requirements for Essays. Available online at:

<http://artsandscience.usask.ca/english/documents/RequirementsForEssays.pdf>

Rowling, J.K. *Harry Potter and the Prisoner of Azkaban*. Bloomsbury, 2014. (Required)

Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Norton, 2021. (Required)

Additional short readings will be posted on Canvas.

Land Recognition

We acknowledge that the land on which we gather is Treaty Six territory and traditional Metis homeland, and we acknowledge the diverse Indigenous peoples whose footsteps have marked this territory for centuries. Our Department’s vision is to be a place where many peoples come together to engage in mutually respectful relations and dialogues.

Reconciliatory Writing Practice

In response to the Truth and Reconciliation Commission of Canada, the Department of English seeks to reconcile relations with Indigenous peoples by encouraging Reconciliatory Writing Practices. We acknowledge the sovereignty of Indigenous peoples by capitalizing the words Indigenous, Aboriginal, and Native when they are used as nomenclatures for groups of nations and peoples, and by rejecting the use of patronizing references like “*our native/aboriginal/indigenous people*.” We acknowledge cultural diversity by discouraging pan-Indigenous references to a singular body of culture, and by thus recognizing the numerous culturally distinct bodies of Indigenous cultures in Canada. We recognize that scholarly

accuracy and excellence require the rejection of essentialized notions such as “Indigenous people believe” or “Indigenous people think” as faulty claims that undermine reconciliation.

Course Requirements and Evaluations

Students are expected to review course materials, participate in class discussions, and to complete all written and online assignments and examinations. The two essays, online library program, the Academic Integrity Tutorial, and final exam must be completed in order to pass the course. University regulations about courses and examinations are at <http://policies.usask.ca/policies/academic-affairs/academic-courses.php>; grading descriptors can be found at <https://students.usask.ca/academics/grading/grading-system.php>.

1. Participation: 10% of final grade

-- Read each assigned text (the whole poem, story, or novel) by the time we first begin to discuss it in class, and bring copies of the works to class. Attend classes and participate thoughtfully in class discussions and small group work. If you must be absent, let me know. See participation guidelines appended below.

2. Response Papers: 14% of final grade

-- Over the course of the semester, students are responsible for submitting seven responses, each worth 2% of the final grade.

-- One-page double-spaced response papers will be due on Friday by end of day (11:59PM).

Response papers must be submitted through Canvas in the Assignments Section. All submissions must be submitted as a .pdf file.

-- In these papers, students will be asked to critically engage with topics covered in that week. Students should explore, identify questions, analyze, and reflect on a significant issue related to the text (plot, character, tone, form), the theme of the course, or key concepts we have discussed that week. Each response should end with a question on a topic or issue they want to explore further or better understand.

-- Late response papers will receive a grade of 0 and will not receive feedback.

3. Quiz: 6% of final grade

-- October 25th.

-- The in-class quiz will be a combination of short answer, vocabulary, and long answer. The quiz will cover any material covered IN CLASS up to the date of the quiz including texts read, concepts and definitions, and grammar.

-- The quiz cannot be written at a later date without prior notice or without proper medical documentation.

4. Online library instruction program

In order to pass the class, students are required to complete the English Online Library Instruction Program. Over the first two months of term, read the four modules, complete the four quizzes, and e-mail your professor the completed “Find a Book” exercise.

-- Deadline for completion: October 22nd.

5. Analytical Essay 1: 20% of final grade

-- In the first essay, students will respond to a prompt comparing at least 2 texts from our course

readings. This essay will ask for close readings and considered analysis of the course material.

-- Draft of title, thesis statement, and Outline due September 29th: 5%

-- Revised and completed 4-5-page essay, taking into account feedback from Part 1 of assignment, due October 8th: 15%

6. Research Essay 2: 25% of final grade

-- In the second essay, students will provide at least two scholarly sources in their work demonstrating research into a given topic in response to a prompt.

-- Draft of title, thesis statement, and Outline due November 22nd: 5%

-- Revised and completed 5-6-page essay, taking into account feedback from Part 1 of assignment, due December 6th: 20%

--Essay topics and detailed instructions will be posted in the “Assignments” folder on the Canvas home page two to three weeks before the due dates. All essays must be double-spaced, typed in standard 12-point font with one-inch margins, and follow MLA format (see the Department of English *Requirements for Essays*). Keep an electronic or paper copy in case of computer crashes, etc. In general, essays must be handed in by two weeks after the due date in order to be graded. (See standards for composition appended below.)

7. Examination: 25% of final grade

-- This will be a three hour exam which will consist of one essay question, and a variety of long answer, short answer, and identification questions. The final exam is cumulative, meaning that any course material covered in class is eligible to appear.

The final exam will be scheduled in the December final exam period. The exam will comply with University of Saskatchewan exam policies.

Policy on Course Expectations, Late Assignments, and Extensions

Students are expected to attend all lectures and class discussions, and to complete all written and online assignments and examinations. Please note that *the online library instruction program must be completed in order to pass the course*. University regulations about courses and examinations are at <http://policies.usask.ca/policies/academic-affairs/academic-courses.php>; grading descriptors can be found at <https://students.usask.ca/academics/grading/grading-system.php>.

Written Assignments should be submitted as a hardcopy, stapled with your name, at the beginning of class on the day it is due, unless otherwise specified. Assignments that are submitted late *will be penalized 5% per week or part thereof*. Assignments submitted more than 2 weeks past the stated due date or once assignments have been returned to the class as a whole, whichever comes first, will *receive a grade of zero*. Assignments that are not submitted will receive a grade of zero, so hand in every assignment, even when you feel it is not your best. Except in rare cases, extensions will not be granted, and then, only with appropriate medical documentation. If you need to request an extension to any assignment deadline because of illness or family emergencies, contact me to discuss your options. If you request more than one extension per term, I may require a signed letter from a medical, spiritual, or counseling professional. Bottom line: if you are experiencing problems, please speak with me as soon as possible and before the assignment is due.

Academic Honesty

Honesty and integrity are expected of every student in class participation, examinations, assignments, and other academic work. All students must perform their own work.

It is the responsibility of students to become familiar with the definition of plagiarism, ways to avoid charges of plagiarism, and consequences when plagiarism is found in student work. Plagiarism is the theft of the intellectual creation of another person without proper attribution. You are plagiarising if you present the words or thoughts of someone else as if they were your own (exceptions are proverbial sayings or common knowledge), or if you submit without approval of the instructor any work for which credit has previously been obtained or is being sought in another course.

Avoid charges of plagiarising by acknowledging your sources in your essays and including them in the list of works cited. When quoting, make sure that all words and phrases from the source are in quotation marks. When paraphrasing, acknowledge the source of the idea but rewrite completely in your own language. For further information, see the Department of English *Requirements for Essays*, posted on the department website. If you are still unsure about the nature of plagiarism, please ask your instructor.

Plagiarism, whether from the web, from other students, or from published sources, is a serious academic offense that bears severe consequences. Acts of plagiarism will have varying consequences, depending on the nature of the offense. Less serious instances may be handled by instructors, but more serious offenses will be reported to the Dean, to be investigated by a College committee. Penalties can range from a “0” on an essay to a reduced mark for the course to expulsion from the university. Records of penalties assessed are kept on file by the University Registrar; penalties become more severe for subsequent offences. For more information on Academic Integrity, see <https://academic-integrity.usask.ca/students.php>. For University policies on Academic Misconduct, see <https://secretariat.usask.ca/student-conduct-appeals/academic-misconduct.php#About>.

Copyright

Course materials are provided to you based on your registration in a class, and anything created by your professors and instructors is their intellectual property, unless materials are designated as open education resources. This includes exams, PowerPoint/PDF slides, and other course notes. Additionally, other copyright-protected materials created by textbook publishers and authors may be provided to you based on license terms and educational exceptions in the Canadian Copyright Act (see <http://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>).

Support Services

Access and Equity Services

Students who have disabilities (learning, medical, physical, or mental health) are strongly encouraged to register with Access and Equity Services (AES) if they have not already done so. Students who suspect they may have disabilities should contact AES for advice and referrals at any time. Students who are registered with AES with mental health disabilities and who

anticipate that they may have responses to certain course materials or topics, should discuss course content with their instructors prior to course add / drop dates. In order to access AES programs and supports, students must follow AES policy and procedures. For more information or advice, visit <https://students.usask.ca/health/centres/access-equity-services.php>, or contact AES at 306-966-7273 or aes@usask.ca.

Students registered with AES may request alternative arrangements for mid-term and final examinations. Students must arrange such accommodations through AES by the stated deadlines. Instructors shall provide the examinations for students who are being accommodated by the deadlines established by AES.

Student Learning Services

Help with essay writing and other academic support is available through Student Learning Services located in the Murray Library at <http://library.usask.ca/studentlearning/>.

Remote learning support information: <https://students.usask.ca/remote-learning/index.php>

Class and study tips: <https://students.usask.ca/remote-learning/class-and-study-tips.php>

Remote learning tutorial: https://libguides.usask.ca/remote_learning

Study skills materials for online learning: <https://libguides.usask.ca/studyskills>

Teaching, Learning and Student Experience

The Teaching, Learning and Student Experience Unit (TLSE) focuses on providing developmental and support services and programs to students and the university community.

For more information, see <https://students.usask.ca/>.

Aboriginal Students' Centre

The Aboriginal Students' Centre (ASC) is dedicated to supporting Aboriginal student academic and personal success. The centre offers personal, social, cultural and some academic supports to Métis, First Nations, and Inuit students. The centre is also dedicated to intercultural education, bringing Aboriginal and non-Aboriginal students together to learn from, with and about one another in a respectful, inclusive and safe environment. Students are encouraged to visit the ASC's Facebook page (<https://www.facebook.com/aboriginalstudentscentre/>) to learn more.

College Supports

Students in Arts and Science are encouraged to contact the Undergraduate Student Office and/or the Trish Monture Centre for Success with any questions on how to choose a major, understand program requirements, choose courses, develop strategies to improve grades, understand university policies and procedures, overcome personal barriers, initiate pre-career inquiries, and identify career planning resources. See <http://artsandscience.usask.ca/undergraduate/advising/>.

Important guidelines for this transition term:

During this transition term, it is important that we undertake in-person elements of this class safely. In order to do this, the university has developed a set of expectations and safety protocols that all students must adhere to if they are to engage in in-person activities.

Protect the pack: Right now, the impact of student choices and activities when not on campus cannot be separated from time spent on campus. In order to “protect the pack,” the university is

asking all students who are doing in-person work to be mindful and do whatever possible to lower the risk that you will contract COVID-19 and bring it into campus.

Know what is required and expected of you: One of the critical lessons learned in dealing with COVID-19 is knowing that situations can change, and we must be flexible and ready to adjust our safety protocols. Instead of listing all the relevant information in this course outline, the university has created a webpage where all up-to-date information around returning to campus is listed. **You are responsible for regularly checking the health and safety guidelines** at <https://covid19.usask.ca/about/safety.php#Expectations> and knowing what is expected of you throughout the fall term.

Follow all guidance: Students are expected to follow all guidance provided by the University's Pandemic Recovery/Response Team (PRT), College/Department, professors, lab instructors, TAs, and any other staff member involved in the in-person academic program activities.

Key channels of communication: If there is a need for the class to pause meeting in-person for a period of time, you will be notified. If this occurs, I will provide you with detailed information on what you will need to do in place of the in-person class sessions. I will contact you via email and through Canvas.

Grades and Standards

Standards for Composition of English Literature Essays (Department of English)

All essays should at a minimum conform to the composition standards set for a student to pass a first-year English class. A student must by the end of such a class have shown reasonable competence in the following skills:

1. organizing an essay on a set topic, developing ideas logically and systematically, and supporting these ideas with the necessary evidence, quotations, or examples;
2. organizing a paragraph;
3. documenting essays using the Modern Language Association (MLA) style;
4. writing grammatical sentences, avoiding such common mistakes as
 - i) comma splices, run-on sentences, and sentence fragments
 - ii) faulty agreement of subject and verb or pronoun and antecedent
 - iii) faulty or vague reference (e.g., vague use of *this*, *that*, or *which*)
 - iv) shifts in person and number, tense, or mood
 - v) dangling modifiers
5. spelling correctly; and
6. punctuating correctly.

Grade Ranges and Explanations

- A (80 & up): Strikingly original or perceptive in subject matter, style, and treatment or compellingly persuasive in cogency or argument, reasoning, and clarity of ideas. Mature handling of the elements of composition and rhetoric.
- B (70-79): Most of the above qualities, only not in such striking degree. The essay must show positive qualities. An essay that has little, if anything,

“wrong with it” mechanically, stylistically, and factually will not earn a “B.” The grade can be given either for a brilliant essay which contains a serious fault or faults, or for one which contains no serious faults but does not show competence exceptionally beyond the expectations of the assignment.

C (60-69): “C” is the pivotal grade: it is generally what an essay with few major errors and general competence will earn. The “C” paper is often adequately thought out and written but lacks the spark of originality, perceptiveness, vividness, or clarity which indicates that the writer has communicated their ideas well. An ordinary topic treated in an ordinary manner.

D (50-59): Definitely substandard work, usually with serious errors in mechanics, logic, development, or style. The “D” paper is often characterized by superficial or careless work. Other “D” essays earn more than an “F” because they show some evidence of effort and a conscientious attempt to do the assignment.

F (below 50): Unacceptable. This grade is generally given for one or more of the following reasons:

- a) not fulfilling the requirements of the specific assignment
- b) writing and mechanics are below the level of a typical high school graduate
- c) treating superficially already common ideas and observations as a substitute for the student’s own ideas and organization
- d) developing and organizing essays in an illogical incoherent way
- e) failing to have a recognizable thesis or point of view in relation to the assigned topic
- f) disregarding elements of composition and rhetoric which have been stressed in class.

Class Schedule

Week	Readings	Important Dates
1 Sept 2-3	Syllabus	Sept 3 - First day of class
2 Sept 6-10	“Dream of the Rood” (PDF)	Sept 6 - Labour day, no class
3 Sept 13-17	“Dream of the Rood”; “My Mistress’ Eyes are nothing like the sun” (PDF);	
4 Sept 20-24	“Shall I compare thee to a summer’s day?” (PDF); “To His Coy Mistress” (PDF); “The Canonization” (PDF)	
5 Sept 27 - Oct 1	<i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>	Sept 30 - National Day for Truth and Reconciliation Sept 29 - Essay 1 Part 1 Due
6 Oct 4-8	<i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>	Oct 8 - Essay 1 Part 2 Due

7 Oct 11-15	<i>Louis Riel: A Comic-Strip Biography</i>	Oct 11 - Thanksgiving Day, no class
8 Oct 18-22	<i>Louis Riel: A Comic-Strip Biography</i>	Oct 22 - OLIP Due
9 Oct 25-29	“Life of Saint Thomas of Canterbury” (PDF); <i>On Famous Men</i> (PDF)	Oct 25 - Midterm Quiz
10 Nov 1-5	<i>Murder in the Cathedral</i>	
11 Nov 8-12	NO READINGS	Nov 8-13 - Fall Break, no class
12 Nov 15-19	<i>Murder in the Cathedral</i>	
13 Nov 22-26	<i>Harry Potter and the Prisoner of Azkaban</i>	Nov 22 – Essay 2 Part 1 due Nov 22 – In-class Peer-review
14 Nov 29 - Dec 3	<i>Harry Potter and the Prisoner of Azkaban</i>	
15 Dec 6	Review	Dec 6 - Last day of class Dec 6 - Essay 2 Part 2 due

APPENDIX B (SAMPLE ASSIGNMENT)

Essay 2: Research Essay & Rubric

Due Dates:

Part one, Thesis, Outline, and Works Cited, Start of class via Canvas, November 22nd.

Part two, Peer Evaluation, Start of class via canvas, November 26th.

Part three, Research Essay, Start of class, hardcopy, December 6th.

Extension Policy

This is a reminder that, in order to complete the course, you must complete all assignments. Assignments that are late will be penalized 5% per week or part thereof. Assignments submitted more than two weeks past the stated due date, or once assignments have been returned to the class as a whole, whichever comes first, will receive a grade of zero. Assignments that are not submitted will receive a grade of zero. Except in rare circumstances, extensions will not be granted, and then only with appropriate medical documentation. If you need to request an extension due to illness or family emergency, please contact me.

Documentation

The essay must be documented in MLA style. See the Department's pamphlet *Requirements For Essays* for a summary of MLA Style. You can find a link to this document in Course Materials on Canvas and here:

<http://artsandscience.usask.ca/english/documents/RequirementsForEssays.pdf>

Plagiarism and Academic Honesty:

Plagiarism is presenting the words or ideas of someone else as if they were your own, or if you submit work of your own which has already previously submitted work for which you have received credit. You can avoid plagiarism by citing (acknowledging) your sources in both in-text citations and in a Works Cited and Consulted page. When quoting other works, be sure to acknowledge that it is a quote by using quotation marks, or when paraphrasing rewrite the idea in your own words and attribute the idea to the original author. See the *Requirements For Essays* for further information.

Objectives:

The second essay is your opportunity to research some key ideas present in the course readings. This essay is an argumentative essay, which means that the purpose of the essay is to present a well rounded and concise argument, supported by both your close reading of the text and research from scholarly articles or books. You should demonstrate your ability to contribute

original ideas based on your close reading of the material and justify your ideas using textual evidence.

The following are key areas to focus on:

1. Develop a strong thesis. The thesis is a statement which makes a clear argument. It should be debatable stance. For this essay, your thesis should be a one-sentence answer to one of the prompts below.
2. Have a well-organized argument. Your ideas should build on each other and connect logically, whether through similarities or key differences. Use topic sentences to guide your reader.
3. Your argument should represent your close reading or detailed analysis of the text. It is not necessary provide plot summary or descriptions of the text. I have already read the primary texts. You do not need to tell me what happens. I am interested in your ideas regarding the text.
4. Work on integrating textual evidence from both the primary and secondary sources into your own prose.
5. Work with the documentation style of MLA. Using MLA properly ensures that you avoid plagiarism accusations. Learn to use it.

Assignment Description

The second essay is a two-part assignment. Please read the following directions carefully and pay close attention to the requirements for each part of the assignment. For this assignment you will write a 4-page essay (approximately 1000 words) answering **ONE** of the prompts below.

Part one

In part one, you must compose a thesis and an outline of your paper. Your thesis should be a one-sentence answer to **ONE** of the prompts below. Your outline should include **topic sentences** that guide your reader through your argument. Below your topic sentence, include a quotation in support of your thesis. You should use **AT LEAST FOUR** quotations from the text which you will address in your essay. For your outline, there is no need to include an introduction or conclusion. In addition to submitting the outline, you must also submit a Works Cited list with **AT LEAST ONE** scholarly secondary sources. Submit your thesis and outline to Canvas "Essay 2 Thesis and Outline)

Part two

After you have submitted your thesis and outline to Canvas, you will be randomly and anonymously assigned **TWO** of your peers' thesis and outline. Using the Peer Feedback Form (available under the Housekeeping module in Canvas), provide feedback and fill out the rubric for both thesis and outlines you receive, uploading these to Canvas by Friday, November 26th. Remember: Your peers will rely on the feedback you provide. This is your opportunity to be collegial and respectful. This means that you should both submit your thesis and outline in a

timely manner and provide feedback in a timely manner. The peer evaluation form can be found here as well: [Peer Evaluation Form.docx](#)

Part three

Using the feedback from part two, write a 4-page research essay answering **ONE** of the prompts below. Take into consideration feedback received from part one. Your essay should conform to the *Requirements for Essays* PDF, which is linked in the course syllabus. You are required to cite at least **ONE** primary source and **ONE** secondary sources in your Works Cited page, which should be attached on a separate page from the essay. You are to submit your completed essay via email on December 6th.

Essays should be typed, size 12 Times New Roman, double-spaced, with numbered pages.

Prompts:

1. Victorian fascinations with infamy and criminality form the cultural context of *Strange Case of Dr. Jekyll and Mr. Hyde*. Stevenson employs a variety of dualities within the novella: space, reputation, beauty, morality; drawing on one of these dualities, explain how Stevenson responds to society's preoccupation with infamy and criminality.
2. Drawing on our critical vocabulary about celebrity culture, answer the following question: Who does Stevenson want his audience to sympathize with in *Strange Case of Dr. Jekyll and Mr. Hyde*?
3. *Louis Riel: a comic-strip biography* depicts the complicated life of the divisive historical figure Louis Riel. How does Chester Brown construct Louis Riel as a character in the graphic novel form? How does the nature of celebrity inform, complicate, or simplify the character of Riel for the twenty-first-century Canadian?
4. The ethical question of biography continues to trouble scholars. Is *Louis Riel: a comic-strip biography* a good biography? In your essay, consider both: the following aspects of the biography: audience, genre, and form, and the concept of good. What does it mean to be good and for whom?
5. Thomas Becket has been a celebrity figure for over 800 years. Drawing on two texts related to Becket we discussed in class, describe how different authors use Becket's celebrity, including his legacy, reputation, and characterization, to address their respective audiences? To answer this question, consider who the audience might be and what rhetorical techniques are used.
6. How does T. S. Eliot use rhetorical techniques in *Murder in the Cathedral* to implicate the audience in the murder of Becket? Are the knights feasibly justified in their actions? Draw on your understanding of reputation, rhetorical techniques and genre to answer this question.

	A (80-100)	B (70-79)	C (60-69)	D (50-59)	F (0-49)
Thesis	Strikingly original thesis, persuasively written and clearly articulated. Engages with and builds on the prompt.	Original fully developed thesis, persuasively written and effectively articulated. Engages with the prompt.	Thesis is developed, sufficiently articulated and responds appropriately to the prompt.	Thesis is undeveloped, unclear, or ineffectively articulated. Thesis does not necessarily respond to the prompt.	There is no recognizable thesis, or the thesis does not respond to the prompt.
Analysis	Analysis shows sophisticated close reading of the text, employing a variety of critical frameworks in the analysis.	Analysis shows sophisticated close reading of the text employing a critical framework in the analysis.	Analysis shows understanding of the course material and engages with key terms or concepts but lacks originality, perceptiveness, vividness, or clarity.	Analysis is superficial and ineffectively supports the thesis or is primarily descriptive summary.	There is no clear analysis in the form of close reading or is primarily descriptive summary.
Structure	The essay is logically and clearly structured. The argument shows maturity and sophistication.	The essay is logically and clearly structured.	The essay is sufficiently well-structured.	The essay is unclearly structured or is confusingly structured.	The essay lacks a coherent structure.
Composition	There are no grammar, stylistic, or composition errors. The prose is sophisticated and convincing.	There are occasional but consistent grammar, stylistic, or composition errors. The prose is well-written and convincing.	There are multiple types of grammar, stylistic, and composition errors throughout. The prose is clear, but it can be confusing at times.	Serious and consistent grammar, stylistic, and composition errors. The prose is not always clear and awkwardly written.	The essay contains a distracting number of a variety of grammar, stylistic, and composition errors.
Evidence	Textual evidence is effectively and persuasively used in support of the thesis, and evidence is effectively integrated into the prose without error.	Textual evidence is effectively used to support the thesis. Evidence is integrated into the prose without error.	There is sufficient textual evidence to support the thesis. Evidence is sufficiently integrated into the prose, though not always effectively.	There is insufficient textual evidence to support the thesis, or evidence is not properly integrated into the prose.	The essay lacks textual evidence to support the argument.
Presentation and Documentation	The essay conforms without error to the presentation and documentation standards as outlined in the assignment.	The essay conforms with only minor errors to the presentation and documentation standards as outlined in the assignment.	The essay conforms to the presentation and documentation standards as outlined in the assignment with some inaccuracies but shows evidence of effort.	The essay does not conform to either the presentation or documentation standards as outlined in the assignment or shows a lack of care and attention to requirements.	The presentation and documentation do not conform to the required standards as outlined in the assignment.