

Lakehead University
Department of Gender & Women's Studies

WOME / ENGL - 4113
Women & Legal Narratives
Winter 2024, Thunder Bay - ATAC 5041 / Orillia – OA2020, F 11:30-2:30

Dr. Jenny Roth, she/her/they/them jroth@lakeheadu.ca
807-766-7116
RB-2014

Office hours: Fridays 10am zoom, or by appointment at another time:
<https://lakeheadu.zoom.us/j/98451868776>

Course Description: The course explores the interdisciplinary field of feminist law and literature, a topic taught in both literature programs and law schools. Our analysis will be wide-ranging over multiple time periods, and will include poetry, a short story, novels, legal commentary, and court decisions. The purpose of the course is to explore the complex relationships between literature and law, and to examine how identity is shaped by legal narratives about race, class, ability, age and sexuality. By the end of the course, you will have an understanding of the two traditional schools of law and literature: law in literature, and law as literature.

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Course Learner Outcomes

In this course you will:

1. Understand the major schools of law and literature
2. Be able to connect the course topics, current events, and your lived experiences
3. Understand how dominant narratives shape supposedly objective legal reasoning
4. Understand the role of literature that engages with legal subjects
5. Have performed literary and legal analysis
6. Have developed a critical legal studies lens, and be able to apply it to thinking about how laws are embedded in culture, and how peoples' understanding of right and wrong is tied to dominant narratives (the metanarratives that shape our lives and understanding of our world)
7. Have developed an understanding of the carceral network
8. Show detailed knowledge of the course concepts, and be able to apply them in the everyday through discussion and writing
9. Have significantly developed your public speaking skills
10. Show development in your analytical capabilities

Required Materials

Available from the Bookstores in Thunder Bay and Orillia

- Smith, Minnie. *Is it Just?* University of Toronto Press, 2011.
- Richardson, Jael. *Gutter Child*. HarperCollins Publishers Ltd., 2021.

Available Online via the library's databases or our D2L Course site

- All other readings listed in the syllabus

All listed readings are required, unless noted as Optional.

My Availability

I check my work email during regular office hours (8:30am-4:30pm, Mon-Fri). During very busy times I may not respond to you for up to three (3) days, but I do my best to respond quickly.

I am **always available during my office hours**. I will be in the zoom room, so please feel free to drop in with any questions you have. If you can't make it during my office hours, reach out via email and we'll set up another time.

Weekly Topics and Materials

Wk 1, January 12 - Introduction

I. Law in Literature

Wk. 2 (Jan 19) - *Law in Literature – Poetry as Socio-Legal Critique*

Questions to assist you, if literary analysis is new to you:

- If, as Nedelsky argues, affect helps to develop good judges, jurors, and lawyers, what affect do the short poems produce in you? What might the legal effects of such affect be on lawyers and judges?
- How can materials like poetry, plays, and novels be used as sources of knowledge?
- What critiques does each author make about the law? What do the critiques reveal about structural violence, oppression, and intersectional barriers (the carceral network: the mechanisms of social control that discipline and punish our bodies, usually leading to conformity, and what Michel Foucault terms “docile bodies”)?
- Do the authors offer any solutions to the legal problems they present?
- What literary tools do the writers use to make their arguments (tone, metaphor, setting, characterization, etc.)?
- What moments stood out to you most in the reading, and why?

Required:

Nedelsky, Jennifer. “Embodied Diversity and Challenges to the Law.” *McGill Law Journal*, vol. 42, no. 1, 1997, pp. 91 *et seq.*

Anderson, Kim. “RCMP.” *Our Words, Our Revolutions*, edited by G. S. Harding, Inanna Publications & Education Inc., 2000, pp. 33-37.

Burke, Dawn. “See Me.” *Our Words, Our Revolutions*, edited by G. S. Harding, Inanna Publications & Education Inc., 2000, pp. 41-42.

McCarriston, Linda. “To Judge Faolain, Dead Long Enough: A Summons.” *Beyond Portia: Women, Law and Literature*, edited by Jacqueline St. Joan and Annette Bennington McElhiney, Northeastern University Press, 1997, pp. 255-56.

Harjo, Joy. “I Give You Back.” *Beyond Portia: Women, Law and Literature*, edited by Jacqueline St. Joan and Annette Bennington McElhiney, Northeastern University Press, 1997, pp. 265-66.

Million, Dian. "The Housing Poem." *Reinventing the Enemy's Language*, edited by J. Harjo and Gloria Bird, Norton & Co., 1998, pp. 163-66.

St. Joan, Jacqueline. "Dead Baby." *Beyond Portia: Women, Law and Literature*. Edited by Jacqueline St. Joan and Annette Bennington McElhiney, Northeastern University Press, 1997, pp. 190-192.

Optional:

Olson, Greta. "The Turn to Passion: Has Law and Literature Become Law and Affect?" *Law & Literature*, vol. 28, no. 3, 2016, pp. 335-353.

***Reminder:** Let me know this week which option you've chosen for next week's class*

Wk. 3 (Jan. 26): Playing with the Concepts

Creative Presentations and seminar discussion on the presentations; Creative writing and explanation is due on D2L for those who chose that option.

This class is required for everyone, including students who chose creative writing.

Wk. 4 (Feb 2): Law versus Justice

Smith, Minnie. *Is it Just?* University of Toronto Press, 2011.

Optional Reading:

Roth, Jenny and Lori Chambers. Introduction. *Is it Just*, by Smith, University of Toronto Press, 2011, pp. v-xxx.

- How are women legally oppressed in Smith's novel?
- What narratives (stories) does Smith use to argue that law is unjust?
- How does Smith envision justice for her characters? Is this justice served by the end of the novel?
- Why do you think Smith presents us with the very different Miss Todd and Mrs. Pierce, and/or Mr. Hastings and Mr. Pierce?
- Why do you think she ends the novel with the blossoming relationship between Helen and Dick?

Wk. 5 (Feb 9): Structural Sexism in Legal Process

Glaspell, Susan. "A Jury of Her Peers." *Every Week*. Crowell Publishing Company, 1918.

*An eBook version of this short story is available through the library's catalogue.

Optional Supplementary Reading:

Taylor, Marilyn. "Legal and Moral Justification for Homicide in Susan Glaspell's 'A Jury of Her Peers.'" *Law, Culture and the Humanities*, 15, 2, 364-381.

- What is Glaspell's critique of the legal system?
- What do the women notice, and why is it important to law?

II. Law as Literature

Wk. 6 (Feb 16): Law is Interpretation and Social Location Matters

Binder, Guyora. "The Law-as-Literature Trope." *Law and Literature: Current Legal Issues*, edited by Michael Freeman and Andrew Lewis, vol. 2, Oxford UP, 2003, pp. 63-89.

Graycar, Regina. "The Gender of Judgments: Some Reflections on 'Bias.'" *University of British Columbia Law Review*, vol. 32, no. 1, 1998, pp. 1-21.

Wk. 7 (Feb. 23): Reading week! Enjoy the break. **Begin reading *Gutter Child* this week and have it finished by Week 9**

NOTE: If you wish to begin discussions with your group about *Gutter Child*, please use the Carceral Net Presentations Discussions Topic. You will only be able to see and post to members of your assigned group (I hope: it's my first time using the separate group / discussion restriction feature, so let me know if you have any issues as soon as you know!).

Wk. 8 (Mar 1): Recognizing Dominant Narratives in Legal Decisions

R v N.S., 2012 SCC 72, [2012] 3 S.C.R.

Optional Reading:

Chambers, Lori and Jen Roth. "Prejudice Unveiled: The Niqab in Court." *Canadian Journal of Law & Society*, vol. 29, no. 3, 2014, pp. 381-395.

- What stereotypes and cultural assumptions appear in the different Justices' decisions?
- What stories do the Justices legitimize about Canada, veiling, multiculturalism, women, and/or sexual assault?

* **Reminder:** your group will sign up for one of the presentation topics for *Gutter Child* this week. You will probably want to discuss your choice with your group prior to class on Friday.**

III. Tying it Together: Literature as Legal Activism

Richardson, Jael. *Gutter Child*. HarperCollins Publishers Ltd., 2021

The carceral network is made up of the many mechanisms of social control that discipline and punish our bodies, creating what Michel Foucault calls "docile

bodies.” It contributes to and is part of the web of social inequalities and normalizing classed, raced, gendered, heterosexist, etc. expectations that criminalize certain individuals and groups more frequently than others. For this last Unit of the term, we’ll explore the carceral net(work)s in *Gutter Child* and our own world by extension, and consider how literature works as social activism / consciousness-raising. You will use the analytical tools you’ve gained over the term to develop your group presentation.

Wk. 9 (Mar. 8): The Carceral Net(work): Gender, Race & Class – Intro to *Gutter Child*

- What examples of the carceral net can you find in Richardson’s novel?
- Movements like BLM aim to shed light on racist structures in law, public policy, and peoples’ attitudes. How is Richardson’s contemporary story part of the cultural milieu of the BLM movement?
- Richardson is Canadian – she writes as a settler on Indigenous lands. How are her themes anti-racist and anti-classist in their intersectional feminist approach, and how does she reflect on oppressive settler systems?
- What different social systems exist in Richardson’s novel: how does she explore the internalization of different systems in the lives of different characters?
- Do you find the conclusion of the novel satisfying or frustrating? Why?

Wk. 10 (Mar 15): Organization Week

Use this week’s class time for your group to prepare your presentation. How you meet is up to you: in person, or via zoom. If the latter, please have a group member take the lead and organize the session.

Wk 11 (Mar. 22): Sharing Knowledge 1

Carceral Network, *Gutter Child* presentations

This class is required for all students, and I will expect you all to engage in a good way with your peers’ hard work, as they will for yours.

Wk. 12. (Mar. 29) – Statutory Holiday. Monday, April 8th is the make-up day for this class: same time, usual classrooms, different day.

Wk. 13 (Apr. 5): Sharing Knowledge 2

Carceral Network, *Gutter Child* presentations

This class is required for all students, and I will expect you all to engage in a good way with your peers’ hard work, as they will for yours.

Make-up class for Wk. 12 (Apr. 8): Preparation for your Final Paper

We'll meet to go over the expectations for the final paper, and review the concepts from weeks 6-8 to help ground you in Law-as-Literature for your final project.

Evaluation and Assignment Instructions

	Due	Marks
Seminar Participation – In class weekly	Up to Reading Week	15
	After Reading Week	15
Playing with the Concepts - In Class / D2L (depending on option)	January 26, in class	20
Carceral Net Presentation – In Class	March 22 nd and April 5 th	15
Carceral Net Reflection (D2L)	March 22 nd or April 5 th (same day as your presentation), by 4:30pm	15
Law as Literature Final Paper (D2L)	Accepted until Monday, April 22, 2024, at 4:30pm	20

Assignment Logistics: word limits and formatting

Note: I stop marking assignments when I reach their page limit, so edit for length.

Use MLA or APA citation style. Online examples are available, so I expect to see no errors in the formatting and application of in-text citations or your Works Cited / References page:

MLA: <https://owl.english.purdue.edu/owl/resource/747/01/>

APA: <https://owl.english.purdue.edu/owl/resource/560/01/>

Please hand all written Assignments in on D2L. The due dates and times are the last time I will accept assignments without deducting late marks. Please note that assignments received on the due date, but after the due time, will have late marks deducted.

Comments on Extensions/Lateness and Plagiarism, and Other Details:

You have all the evaluated assignments listed in this Syllabus, so there will be no extensions, except for documented medical reasons.

Grades will be reduced by 3 marks every day including Saturdays and Sundays. Any work more than 7 days late will not be accepted without appropriate documentation.

Plan your time management at the beginning of term, so that you won't find yourself struggling to meet deadlines at the last minute.

Seminar Participation 30 Marks (15 x 2)

You can miss one class without documentation and not be penalized. More than one class will require University-approved documentation or you will receive a 0 for that week.

You receive up to 2 points each week beginning week 2, which are totaled and transformed into a percentage that is applied to the 15 marks available for each Participation grade.

2	You initiate discussion and show that you have understood and can apply the ideas in the week's required materials and brief lecture in a professional and courteous way that respects your peers and supports discussion and ideas-sharing. This means coming to class thoroughly familiar with the assigned readings and being prepared to identify topics of interest during the discussion in a clearly evidenced way (you show that you know the readings well by backing up what you're saying with a direct quotation or page number reference). This does not mean monopolizing the discussion or shutting others down, or taking up too much space by talking for its own sake rather than engaging in the week's themes and materials. You work to allow everyone a chance to share their observations and ideas, and you clearly connect lived experience to the week's materials with evidence from the readings.
1	You participate on a regular basis, though less frequently than a 2-point student. 1-point discussants' participation may indicate that they are not well-prepared for class, or have not given thought to the assigned materials, because they do not support the point they make in class with clear reference to evidence from the readings.
0	You do not participate. Participation is impossible if you do not attend class.

Playing with the Concepts 20 Marks (choose one)

Creative Presentation (maximum 10 minutes which is less than 4 pages, double-spaced)

Imagine you are a lawyer or judge, and identify one poem that made you think about the law differently. How did it change your thinking? Give specific examples from the poem you chose. Explain how exposure to the ideas in the

poem would – in your imagined courtroom – allow you to understand a legal situation differently (see and use Nedelsky).

OR

Creative Writing (maximum 4 pages total including your explanation, but excluding your title page and works cited; Arial or Times New Roman, double-spaced, 1-inch margins, MLA or APA citation style)

Write a poem with a legal theme (don't worry, I'm not marking the aesthetic value of your poetry – see rubric below), and provide a 2 to 2.5 page explanation, supported by our readings, explaining how your poem sheds light on an aspect of the justice system that you think is unjust.

Creative Presentation – Marking Rubric

A (80-100): You engage in creative reflection in your presentation that shows a deep understanding of class concepts, and shows significant effort beyond expectations. Your reflection is interesting and thought-provoking, and shows clear connections to a concept covered in Weeks 2-3. You are in command of your topic, and show originality and enthusiasm. You support your reflection with clear and specific examples from the poem. You plan your presentation to fit the 10-minute timeframe. Differences between 80-100% will lie in clear connections to the materials and themes, as well as the level of specific examples you use as support. All marks between 80-100 indicate excellent work.

B (70-79): You engage in creative reflection in your presentation that corresponds to class concepts and shows strong effort. Your reflection is interesting and thought-provoking, but does not provide as obvious an entry into the concepts of Weeks 2-3 as A-range reflections. You are in command of the topic, and you show originality and enthusiasm. You support your reflection well with clear and specific examples from the poem. You plan your presentation to fit the 10-minute timeframe. This mark indicates very good work.

C (60-69): Your presentation corresponds to class concepts but in unclear or underdeveloped ways. It is difficult to connect to the concepts of Weeks 2-3. Your reflection illustrates less command of the topic and less enthusiasm than B-range projects. Support for your reflection is vague, or broadly paraphrased. You plan your presentation to fit the 10-minute timeframe. This mark indicates satisfactory work.

D (50-59): Your presentation shows some grasp of the topics and materials covered in Weeks 2-3, but not much. It is nearly impossible to connect to the concepts of Weeks 2-3. The reflection shows little effort or engagement / enthusiasm. Support for your reflection is vague, or broadly paraphrased. You have not planned your presentation to fit within the timeframe. This mark indicates work that needs improvement.

E (40-49): Your presentation reveals a near-total misunderstanding of the concepts of Weeks 2-3 and very little grasp of the material or subject. It shows little effort or engagement / enthusiasm in its production. Support for your reflection is vague, broadly paraphrased, or non-existent. You have not planned your presentation to fit within the timeframe. This mark indicates work that needs much improvement. Students who receive this grade must make an appointment to talk to me about how to engage more fully in course materials and concepts.

F (0-39): Total misunderstanding. The presentation reveals that you seem to have no grasp of the materials or concepts from Weeks 2-3. Students who receive this grade must make an appointment to talk to me about how to engage more fully in course materials and concepts.

Creative Writing Option – Marking Rubric

A (80-100): The poem corresponds with class concepts and shows significant effort beyond expectations. It is interesting and thought-provoking in ways that allow clear connections to the concepts and readings of Weeks 1-3. The poem shows you are in command of your topic, and shows originality and enthusiasm. There are no issues with spelling. Differences between 80-100 will lie in clear connections to the materials and themes.

The explanation develops a near-irrefutable, supported, argument concisely and convincingly in its connection between the concepts and readings of Weeks 1-3 and your poem. Your ideas are linked and your argument flows clearly from sentence to sentence and paragraph to paragraph to its conclusion. The writing shows analytical abilities well in excess of expectations for the level. There are no errors in scholarly documentation or formatting, and the work is virtually free of errors in grammar, spelling, and punctuation. Secondary sources never stand in for your own thoughts and are used to support your argument. All marks between 80-100 indicate excellent work.

B (70-79): The poem corresponds to class concepts and shows strong effort. It is interesting and thought-provoking, but does not provide as obvious entry into the concepts of Weeks 1-3 as A-range poems. The poem shows that you are in command of the topic, and shows originality and enthusiasm.

Your explanation is a competent, accurate treatment of the concepts and materials of Weeks 1-3 in connection with your poem. The explanation is well-written and has a clear thesis. Explanations in this range may not have fully digested the material, and may lean uncritically on the secondary sources (for example: stand-alone quoted sentences that argue for you, instead of supporting your argument through integration into your own ideas). The organization is good and the sentences are all comprehensible. There are few errors in grammar, spelling, and punctuation. The explanation follows standard conventions of scholarly documentation. This mark indicates very good work.

C (60-69): The poem corresponds to class concepts but in unclear or undeveloped ways. It is difficult to connect the concepts and readings of Weeks

1-3 without the explanation. The poem illustrates less command of the topic and less enthusiasm than B-range projects.

The thesis of your explanation is unclear, or trivial, or underdeveloped, and the connections made between the poem and the concepts and materials of Weeks 1-3 are underdeveloped. Much of the explanation is summary or paraphrase, with only occasional analytical comment. There may be inaccuracies in how you interpret the readings; you may rely exclusively on quotations from the readings instead of your own thoughts when making an argument. The explanation is disjointed; some sentences may be convoluted or incomprehensible. There may be mistakes in grammar, spelling and punctuation, as well as carelessness about scholarly documentation. This mark indicates satisfactory work.

D (50-59): The poem shows some grasp of the topics and materials covered in Weeks 1-3, but not much. It is impossible to connect to the concepts of Weeks 1-3 without the explanation. The poem shows little effort or engagement / enthusiasm.

The explanation has serious inaccuracies and inconsistencies. The student has some grasp of the materials and concepts from Weeks 1-3, but not much. Where sources are cited, they tend to be misused or misinterpreted. The student may express opinions, but does not support them with evidence. The explanation lacks coherence, is unclear, and has many errors in grammar, spelling and punctuation, as well as carelessness about scholarly documentation. This mark indicates work that needs improvement.

E (40-49): The poem reveals a near-total misunderstanding of the concepts of Weeks 1-3 and very little grasp of the materials or subject. The explanation shows little effort or engagement / enthusiasm in its production. This mark indicates work that needs much improvement. Students who receive this grade must make an appointment to talk to me about how to engage more fully in course materials and concepts.

F (0-39): Total misunderstanding. The poem and explanation show that the student has not grasped the materials or concepts from Weeks 1-3. Students who receive this grade must make an appointment to talk to me about how to engage more fully in course materials and concepts.

Carceral Net Presentation 15 Marks

20-minute group presentation (around 8 pages, double-spaced)

Use the discussion space on D2L to chat and arrange your work time.

Each group will address a different aspect of the carceral net in *Gutter Child*. Sign-up is required by Wk. 8, March 1 at the latest. Let me know in class what your group would like to do, and I'll update our sign-up list on D2L. Choose one of:

1. Money
2. Birthing

3. Control of / expectations of sexual expression
4. Creation of differentiating identity markers
5. Education
6. State impact on family as an institution
7. Labour

Your presentation will include:

1. A clearly focused introduction to let the class know your group's goals (for example, the topic "Money" can be approached in many ways: let us know what your group's approach will be) – 5 marks;
2. An explanation of how your topic appears in the novel as a mechanism of social control to discipline and/or punish characters' bodies, creating what Michel Foucault calls "docile bodies", with supporting evidence – 5 marks;
3. A comment on how your topic contributes to and is part of the web of social inequalities and normalizing classed, raced, gendered, heterosexist, etc. expectations that criminalize, marginalize, or oppress certain individuals and groups more frequently than others in the novel, with supporting evidence – 5 marks;
4. Your group's thoughts on how *Gutter Child* raises awareness about systems in Canada today (how it is a consciousness-raising tool) – 4 marks.
5. A discussion question for the class about your topic – 1 mark.

Carceral Net Presentation Marking Rubric

Presentations that either don't fit within the 20-minute time limit, or closely meet it (too long or too short), will be deducted 10%.

A percentage will be applied to each of the 5- and 4-mark sections as follows:

80-100: Excellent – Clear, easy to follow, does what the instructions require in excess of expectations, differences between 80-100 based on clarity, support.

70-79: Very Good – Competent and accurate treatment based on class content; clear, easy to follow, does what the instructions require.

60-69: Satisfactory – Does what the instructions require, may not make as good use of supporting evidence when presenting arguments; may not be as clear to follow as Very Good or Excellent presentations;

50-59: Poor – Unclear thesis; hard to follow the presentation's flow from idea to idea; sometimes strays from the focus on the topic; support is used sparingly, and may be misused

40-49: Failure Grade – Real misunderstanding; thesis is unclear or absent, the presentation is disjointed and often doesn't stay focused on the topic chosen. Support is used sparingly or not at all.

0-40: Failure Grade – Total misunderstanding, and no way for the class to follow the point of the presentation.

1-mark - question: you have a question that reflects class concepts, you get a mark. You have a question that doesn't reflect class concepts, or you don't have a question, you receive no mark.

Carceral Net Presentation Reflection 15 Marks

3-4 pages maximum excluding title page, biblio/works cited. Arial or Times New Roman, double-spaced, one-inch margins, MLA or APA style

Groupwork often involves compromise: the reflection you will each write and hand in separately is an opportunity for your ideas and voice to shine. Please answer the following questions for your reflection:

- 1) What aspects of your topic were important to you as you made your notes that didn't make it into the presentation?
- 2) What were you happiest with about your presentation, and why?
- 3) When reflecting on how the novel works as activism/consciousness-raising about an issue in Canada today, what would you have added to the presentation that didn't make it in?
- 4) Give an example of you see the topic the group presented on playing out in your own life – that is, how are you, yourself, living in a carceral net?

The marking rubric will be as for the Final Paper, below.

Take-Home Final Paper 20%

6-7 pages, Arial or Times New Roman, 12 pt font, 1-inch margins, double-spaced.

Analyze the case *R. v. Millar*, [2008] OJ No 2330 (Sup Ct Just) using a law-as-literature analysis (as we workshoped in Week 12). You will consider how Justice McKinnon's interpretation of the facts of the case are culturally-bound by dominant myths and stereotypes about women, men, and sexual assault, and you will use the concepts and readings we have done in the course to back up your analysis of what McKinnon's use of stereotypes and myths suggests about law, gendered ideas of right and wrong, power, and rights and, thinking back to our literary authors, "justice".

Marking rubric for Reflection and Take-Home Final

A+ (90-100%): Near-Perfection. The work clearly develops a near-irrefutable argument concisely and convincingly. Ideas are linked and flow clearly from sentence to sentence and paragraph to paragraph. The argument leads clearly and inexorably to its conclusion, is stimulating to read and shows analytical and connective abilities well in excess of expectations for the level. There are no

errors in scholarly documentation or formatting, and the work is virtually free of errors in grammar, spelling and punctuation. Secondary sources never stand in for student's own thoughts and are used intelligently to evidence the argument.

A-, A (80-89%): Excellent. The work thoughtfully develops an interesting thesis, or story, if that option is selected; secondary source material is used intelligently, and not as a substitute for the student's own thinking in scholarly work. The student is in command of the topic and shows some originality and enthusiasm in discussing it. The work is well organized, convincingly argued, and clearly expressed – a pleasure to read. It is mainly free of errors in grammar, spelling and punctuation, and uses the conventions of scholarly documentation correctly.

B-, B, B+ (70-79%): Very Good to Good. The work is a competent, accurate treatment of its topic. It is well written and has a clear thesis. Writing at the bottom of this range may not have fully digested the materials, and may lean uncritically on secondary sources. The organization is good and the sentences are all comprehensible. There are few errors in grammar, spelling and punctuation. The work follows standard conventions of scholarly documentation.

C-, C, C+ (60-69%): Good to Fair. The thesis is unclear, or trivial, or undeveloped. Much of the work is summary or paraphrase, with only occasional analytical comment. There may be inaccuracies; writing at the bottom of this range may rely exclusively on secondary sources instead of the students' own thoughts. The writing is disjointed; some sentences may be convoluted and incomprehensible. There may be mistakes in grammar, spelling and punctuation, as well as carelessness about scholarly documentation.

D-, D, D+ (50-59%): Poor. The work has serious inaccuracies and inconsistencies. The student has some grasp of the topic, but not much. Where sources are cited, they tend to be misused or misinterpreted. The student may express opinions, but does not support them with evidence or argument from the course materials in support of their position. The writing lacks coherence, is unclear, and has many errors in grammar, spelling and punctuation, as well as carelessness about scholarly documentation.

E (40-49%): Failure Grade. Near-total misunderstanding. The student has very little grasp of the materials or subject. The essay is disorganized, obscure, full of grammatical errors and is unscholarly.

F (0-39%): Failure Grade. Total misunderstanding. The student seems to have no grasp of the materials or subject. The essay is disorganized, obscure, is full of grammatical errors and is unscholarly. Any cases of plagiarism will be submitted to the Dean with my request that a mark of zero be assigned.

Class Expectations, alongside the Student Code of Conduct

You can expect from me that:

- I will provide you with feedback on any rough drafts that I receive up to one week before the due date (multiple drafts will be accepted, happily);
- I will stick to the course outline;
- I will encourage your learning, and support you in an inclusive and intellectually dynamic environment;
- I will hand back assignments two weeks after their due date;
- I will be available during my posted office hours to discuss any aspect of the course, and to answer more general questions you may have about the university system or your program;
- I will check my work email during regular work hours (8:30 am – 4:30 pm), Monday to Friday), and will respond to your email as soon as I can during those times;
- I will do my best to give you the information you need to succeed in this course.

I will expect from you that:

- You will conduct yourself professionally;
- You contact me when you have questions about the course, the materials, your assignments, or your program;
- You will be in the classroom, ready to begin by the start of class;
- You will respect social and cultural differences. All participants have the right to hold, defend, and promote their opinion, but this right exists alongside regulations that protect all individuals' rights to education without discrimination or harassment on the basis of gender, race, religion, class, sexual orientation, ability, age, place of origin, etc. Intents to insult an individual or group of individuals on the basis of their gender, race, etc. and words or symbols that convey hatred or contempt constitute harassment and will not be tolerated. Respect for differences in political awareness and educational development is essential.
- You will read my comments on your written work, and apply my suggestions to next assignments to improve your writing throughout the course.

Academic Misconduct and Disciplinary Procedures

Make yourself aware of the University's policy on Academic Misconduct, and comply with the policy's expectations: see "IX. Academic Misconduct in the *Academic Calendar*,

<http://csdc.lakeheadu.ca/Catalog/ViewCatalog.aspx?pageid=viewcatalog&catalogid=25&chapterid=7015&loaduserredits=False>

AND

“The Code of Student Behaviour and Disciplinary Procedures:”

<https://www.lakeheadu.ca/faculty-and-staff/policies/student-related/code-of-student-behaviour-and-disciplinary-procedures/node/1046>

GenAI Use Prohibited

Generative artificial intelligence (Generative AI or GenAI) is a category of AI systems capable of generating text, images, or other media in response to prompts. These systems include ChatGPT and its variant Bing (built by OpenAI) and Bard (built by Google) among several others. Other Generative AI models include artificial intelligence art systems such as Stable Diffusion, Midjourney, and DALL-E.

Any use of GenAI systems to produce assignments for this course is not permitted. All work submitted for evaluation in this course must be the student's original work. The submission of any work containing AI generated content will be considered a violation of academic integrity (“Use of Unauthorized Materials”).

Please ask me any questions in relation to plagiarism, if you're unsure.

Remember to cite *all* information and ideas that you get from the readings, lectures, and the discussions, including paraphrased information.

Campus resources

There are a number of support resources available to you on campus:

Student Accessibility Services

<https://www.lakeheadu.ca/faculty-and-staff/departments/services/sas>

Indigenous Student Services

<https://www.lakeheadu.ca/current-students/student-services/tb/aboriginal-services>

Academic and Other Supports can be accessed via the Student Homepage

<https://www.lakeheadu.ca/students>

and the Student Success Centre's Academic Support Zone

<https://www.lakeheadu.ca/students/academic-success/student-success-centre>