

Department of English & Writing Studies

Creativity and Tolerance
English 3336G (001)
Winter 2017**Instructor:** Prof. Alison Conway**Date/Time:** Monday 11:30am-12:30pm,
Wednesday 10:30am-12:30pm**Location:** Arts & Humanities Building 2R21**Antirequisite(s):** English 3335E.**Prerequisite(s):** At least 60% in 1.0 of English 1020E or 1022E or 1024E or 1035E or 1036E or both of English 1027F/G and 1028F/G, or permission of the Department.Course Description

What does literature teach us about toleration? How does creative thought shape communal standards? How does engaging with a poem, a painting, an opera, a play, or a film impact our aesthetic and moral judgment, and our expression of complex ideas and subtle perceptions? This course will trace the evolution of English ideas on the subject, from Milton to Mill, Locke to D.W. Griffith. We will begin with Shakespeare's controversial *Merchant of Venice*, before turning to Milton's engagement with humanist and Puritan understandings of toleration in *Areopagetica*. We will then analyze modern liberalism's founding text on religious toleration, John Locke's *Letter Concerning Toleration*. We forward through Daniel Defoe's *Journal of the Plague Year* to the middle of the eighteenth century, when questions of toleration expanded to include more general concerns regarding difference and the limits of sympathy. Developments in the colonies presented authors such as Frances Brooke with new opportunities to consider the question of nation and faiths. Maria Edgeworth's nineteenth-century novel, *Harrington*, reflects on how literary texts like Shakespeare's *Merchant of Venice* shape a tradition of prejudice. J.S. Mill's *On Liberty* sets the stage for ideas of pluralism and multiculturalism. The course will conclude with a screening of D.W. Griffith's silent film *Intolerance*, made in response to his controversial film *The Birth of a Nation*, and then move forward to look at contemporary perspectives on the question of religious toleration. Each student in this course will also have the opportunity to work with a community partner to tell their own original story of toleration using digital storytelling technologies.

Course Outcomes and Learning Objectives:

After successfully completing this course, students should:

- Have an advanced understanding of historical, philosophical, and literary approach to the question religious toleration;
- Develop a critical understanding of the values, customs, and beliefs of other cultural and religious groups in the London community and beyond;
- Have a better understanding of the ways in which religious tolerance and intolerance informs our conception of the public good, both historically and in the present;
- Cultivate their ability to analyze texts, images and films critically, and formulate arguments that have an effective thesis with a clear, well-articulated intent, as well as a logical argument supported by adequate evidence from primary texts and secondary research materials.

Course Materials

Course texts:

John Milton, *Areopagitica*.

William Shakespeare, *The Merchant of Venice*. Ed. Jay L. Hailio. Oxford: Oxford UP, 2008.

John Locke, *Two Treatises of Government and A Letter Concerning Toleration*. Ed. Ian Shapiro. New Haven: Yale UP, 2003.

Daniel Defoe, *Journal of the Plague Year*. Ed. Anthony Burgess. New York: Penguin, 2003.

Frances Brooke, *The History of Emily Montague*. Ed. Mary Jane Edwards. Ottawa: Carleton UP, 1985.

Maria Edgeworth, *Harrington*. Ed. Susan Manly. Peterborough: Broadview Press, 2004.

J.S. Mill, *On Liberty*. Ed. John Gray. Oxford: Oxford UP, 2008.

D.W. Griffith, *Intolerance* (1916)

Timetable:

M. Jan. 9: introduction to class

W. Jan. 11: Shakespeare, *Merchant of Venice*

M. Jan. 16: Shakespeare, *Merchant of Venice*

We. Jan. 18: Milton, *Areopagitica*

M. Jan. 23: Locke, *A Letter on Toleration*

W. Jan. 25: Locke, *A Letter on Toleration*

M. Jan. 30: Defoe, *Journal of the Plague Year*

Response papers, Group A—due Tuesday by 4 p.m.

W. Feb. 1: Defoe, *Journal of the Plague Year*

M. Feb. 7: Brooke, *Emily Montagu*

Response papers, Group B—due Tuesday by 4 p.m.

Wed. Feb. 9: Brooke, *Emily Montagu*

Feb. 14-20: reading week

M. Feb. 21: Brooke, *Emily Montagu*

W. Feb. 23: Brooke, *Emily Montagu*

M. Feb. 28: Edgeworth, *Harrington*

W. Mar. 1: Edgeworth, *Harrington*

Response papers, Group A --due Tuesday by 4 p.m.

M. Mar. 8: Edgeworth, *Harrington*

W. Mar. 10: Edgeworth, *Harrington*

Response papers, Group B –due Tuesday by 4 p.m.

M. Mar. 15/17: in-class work on digital histories

M. Mar. 22/24: John Stuart Mill, *On Liberty*

March 29/31: D.W. Griffith, *Intolerance* (1916) **Film Screening Offered Outside of Class**
Field reports due by 4 p.m. Monday, March 29

April 6/8: Final Exam Review

Methods of Evaluation and Assignments

Participation	10%
Response Papers (2 x 600 words)	20%
Digital Storytelling Assignments / Due in class March 21	35%
Final Exam (Date TBA)	35%

A student must receive a passing grade for both term work and the final examination in order to receive a passing grade for the course. This applies to all courses in all programs offered by the department. Students whose term and final exam grades average 50% or above, even though one of the two is a failure, shall receive a default grade of 48%. **Please note:** The department of English & Writing Studies does not release final grades. All undergraduate grade reports will be available online from the Office of the Registrar.

Students are fully responsible for looking at and being familiar with the information posted on the department website at <http://www.uwo.ca/english/undergraduate/info%20for%20students.html#grade>.

1. **Response papers**

Students will write two response papers, each about 600 words, on the novel we are reading the week the paper is due. Students should focus their response on a particular passage or idea that the novel takes up; response papers should be cogent, precise, and well-written. No secondary sources may be used. Note that students writing on *Harrington*, week 2, must write on the second half of the novel.

2. **Digital Storytelling Assignment: Stories of Tolerance and Community (10-minute Digital Story)**

Objectives and learning outcomes:

- Develop a critical understanding of the values, customs, and beliefs of other cultural and religious groups within the Western and London communities;
- Train students to use digital storytelling as a medium to narrative the stories of individuals from a diverse range of cultural and religious backgrounds in the city of London, and reflect on the critical and creative process of making a visual narrative;
- Foster a sense of citizenship and engagement through Arts and Humanities education, within and beyond the classroom;
- Afford students the opportunity to express themselves through audio, video, images, as well as written and spoken word, and to enhance each student's media and technology literacy;
- Improve the ability to understand and analyze a specific area of religious toleration and cultural difference, and generate reflective digital stories that have a well-articulated intent, as well as a coherent narrative supported by adequate evidence of research and reflection.

Digital Story Assignment:

This assignment combines classroom learning with your own firsthand experience of the stories of individuals, communities, and cultures in London, Ontario. With the support of Western's *Student Success Centre*, we have assembled a dynamic list of individuals and organizations across the diversity of religious denominations on campus and in the greater London community. This assignment will enhance our study of the philosophical and historical dimension of toleration by exploring the emotional complexity of personal stories and lived experience.

Using the medium of digital storytelling and available media creation software (*iMovie*, *Premiere*, *MS Photog Story*, *PowerPoint*, and so forth), students will construct 10-minute narratives that explore the individual stories of members of the Western and London community. A digital story, according to the Center for Digital Storytelling's Executive Director Joe Lambert, is "a short, first-person video-narrative created by combining recorded voice, still and moving images, and music or other sounds." Your stories, indeed, should illustrate an innovative use of auditory, visual, and textual elements. The first step of the process will require each student to interview the individual who will act as the primary character in the story. While some individuals will be affiliated with a group or organization related to the topics of religious toleration and multiculturalism, others have been selected based on a compelling personal story. The task is then to decide on a persuasive mode of telling your story, whether as a first-person news feature, a story from the perspective of your interview subject, a narrated walking tour, an oral history with illustration, a documentary, or another creative approach. In the process of making your digital story, you should address the following topics:

- Narrate the history of your community partner's involvement with their faith group;
- Articulate how your community partner views the concept of multiculturalism and toleration, and how/whether it relates to their group's activities and programming;
- Highlight some of the challenges your storyteller / group faces in a multicultural society, and how they work to negotiate these conflicts, disagreements, and / or problems

Part of the process of telling a compelling story about someone's experience of tolerance and community is negotiating the multiplicity of different histories, perspectives, and challenges. We will be available to help you work through various issues and problems as they arise, but the main responsibility of defining the relevant questions and themes of your story lies with you. The learning process for this assignment is as important as the final narrative you develop to tell the story of your community partner. With this type of assignment, there are many possible narrative threads that one can pursue.

Step 1: Booking your Interview

Early in the semester (January), meet with the course instructor and setup an appointment with a leader at a faith-based organization at Western or in the London community. We have a prearranged list of individuals to match with each student, though there may be an opportunity to propose your own interviewee.

Step 2: Preliminary Research, Developing Questions

After you're assigned to work with a partnering group, it's time to do some research on the individual you're interviewing as well as the institution(s) they are affiliated with in the city. Based on your initial research, you will develop a list of questions (approx. 10 questions) to address the topics above in your paper. Remember that the interviews will last roughly one hour, depending on how talkative the person is. *Please submit your list of questions with your final reflection essay.*

Step 3: Conducting your Interview

During the interview, explain how many questions you have so they have a good idea of what to expect (you may wish to give them a copy of the questions in advance to develop answers); take detailed notes on their answers or bring a recording device (many laptops have a built in recording function). If you record your interview, inform them that you are doing so. You may want to ask for information on their institution, including images, video, music, or other narrative material, which will assist you in telling their story. *Finally, make a request for their business*

card or contact information to send a thank you note afterward. You may wish to contact them again before submitting your digital story.

**Note: If you wish to videotape your interview, please have your partner sign a consent form offered by the course instructor*

Step 4: Gather together Images, Audio, and Video

What makes a story compelling? Though we're immersed in examples of stories, we often lose sight of the creative process of telling a good story. One of the primary tasks of this assignment is to pay close attention to this process of design, including the selection, revision, presentation, and evaluation of collected material. Given the time constraints on digital stories (10 minutes), keep in mind that your stories should be short, punchy, and visually appealing. The material you select should reflect basic storytelling elements (character, conflict, plot, narration, values, imagery, and so forth), while also capturing the compelling cultural and social context of your story (e.g. religious toleration and the Muslim faith in London).

Step 5: Storyboard and Script your Narrative

With your interview and research complete, script and storyboard a concise reflective digital story on your community partner that addresses the relevant topics listed above. Like analyzing a text, film or work of art, your interview and research will be your primary material for your narrative. Each of the scripts should run about 1000 words, and should be submitted with your final stories. Excellent profiles will move beyond retelling the biography of the individual or group to take a perspective on the work they do in the community. Your scripts should also tell a compelling story that illustrates an emotional complexity, person-centered perspective, and narrative progression. Each of the elements you use to tell you story (audio, video, images, etc.) should contribute to the overall efficacy of the story you are trying to tell.

Your profile should also attempt to situate your community partner within the broader framework of the questions we are discussing in the course, while paying close attention to the details of your featured individual.

Step 6: Create your Digital Story

While some of you may already be savvy users of multimedia software, for others this will be your first experience using digital creation tools. I would recommend that you get started by viewing some exemplary digital stories online to see how they have put them together. Begin by asking yourself some important questions: From what perspective do you want to tell the story? How will you weave together the basic elements of the story, like audio, video, and textual artifacts? Remember, too, that we will pay attention to visual design, transitions, and layout.

For those of you who do not have access to the necessary software and digital story creation tools (many can be found online for free), the Arts and Humanities Computer Lab will be available to you to create your stories, and instruction tutorials will be held early in the term.

Step 7: Reflection Essay

Along with your digital story, each individual must submit a Reflection Essay of approximately 500 words (2 pages). This assignment asks you to reflect upon the process of collecting, selecting, and presenting the material in your digital stories. How has your perception of the subject matter of your narrative changed through the process of making the digital story? How did you find the process of creating your own story? Did the process of sharing your story with others reveal anything new about your work?

Evaluation of the Reflective Digital Story Assignment:

Digital Story	40%
1000-word script	40%
Reflection Essay (500 words)	20%

Useful Websites to Consult on Digital Storytelling:

Educational Uses of Digital Storytelling, University of Houston:

<http://digitalstorytelling.coe.uh.edu/index.cfm>

Centre for Digital Storytelling:

<http://storycenter.org>

The Centre for Oral History and Digital Storytelling:

<http://storytelling.concordia.ca>

BBC Digital Stories:

<http://www.bbc.co.uk/wales/audiovideo/sites/galleries/pages/digitalstorytelling.shtml>

Digital Stories at UMBC:

<http://stories.umbc.edu>

Carolina Digital Story Lab, UNC Chapel Hill

<http://www.uncstorylab.org>

Integrating Digital Storytelling into your Classroom

<http://its.ksbe.edu/dst>

My thanks to Josh Lambier for his help in developing the curriculum for Creativity and Tolerance.

Attendance: Students who miss more than 15% of classes (4 for the term) may, according to university regulations, be barred from the final exam.

E-mail: This is not a distance studies class. We want to meet with you to discuss ideas during office hours. If our hours conflict with other classes, please make an appointment to see us at another time. E-mail should be used only to set up appointments and to notify us of anticipated absences. All e-mail correspondence should respect the rules of style and grammar valued by English instructors.

Laptops: I do not permit the use of laptops in the classrooms (lecture and tutorial) unless a student has been granted accommodation by the Student Learning Centre. (Phone use in class is also prohibited. Please turn off your phones before class begins.)

Select Bibliography –Toleration

Barlow, Richard Burgess. *Citizenship and Conscience: A Study in the Theory and Practice of Religious Toleration in England during the Eighteenth Century*. Philadelphia: University of Pennsylvania Press, 1962.

Bödeker, Hans Erik, Clorinda Donato, and Peter Hanns Reill, eds. *Discourses of Tolerance and Intolerance in the European Enlightenment*. Toronto: University of Toronto Press, 2009.

Creppell, Ingrid, *Toleration and Identity: Foundations in Early Modern Thought*. New York: Routledge, 2003.

---, Russell Hardin, and Stephen Macedo, eds. *Toleration on Trial*. New York: Lexington Books, 2008.

Grell, Ole Peter, et al, eds. *From Persecution to Toleration: the Glorious Revolution and Religion in England*. Oxford: Clarendon Press, 1991.

Haydon, Colin. *Anti-Catholicism in Eighteenth-Century England: a political and social study* Manchester: Manchester University Press, 1993.

Laursen, John Christian and Cary J. Nederman, eds. *Beyond the Persecuting Society: Religious Toleration Before the Enlightenment*. Philadelphia: University of Pennsylvania Press, 1998.

Mendus, Susan. *Toleration and the Limits of Liberalism*. London: Macmillan, 1989.

---, ed. *Justifying Toleration: Conceptual and Historical Perspectives*. Cambridge: Cambridge University Press, 1988.

---, ed. *The Politics of Toleration in Modern Life*. Durham: Duke University Press, 1999.

--- and David Edwards, eds. *On Toleration*. Oxford: Clarendon Press, 1987.

Murphy, Andrew R. *Conscience and Community: Revisiting Toleration and Religious Dissent in Early Modern England and America*. University Park: Pennsylvania State University Press, 2003.

Walzer, Michael, *On Toleration*. New Haven: Yale University Press, 1999.

Zagorin, Perez, *How the Idea of Religious Toleration Came to the West*. Princeton: Princeton University Press, 2003.

Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The UWO Policy on Accommodation for Medical Illness and further information regarding this policy can be found at http://uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf.

Downloadable Student Medical Certificate (SMC):

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism Checking:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.