



UNIVERSITY OF  
CALGARY

**FACULTY OF ARTS**  
**Department of English**

**SYLLABUS**

**ENGL519: Advanced Topics in a Historical Topic (Online)**

**Fall 2021**

<b>Course title:</b>	Literature of the South Sea Bubble
<b>Instructor</b>	Dr. Morgan Vanek
<b>Email:</b>	<a href="mailto:morgan.vanek@ucalgary.ca">morgan.vanek@ucalgary.ca</a>
<b>Web Page:</b>	D2L (access via MyUofC portal)
<b>Instructor Office Hours:</b>	Tuesday and Wednesday, 1:00-2:00 p.m. (via Zoom) Zoom link will be posted on D2L.
<b>Meetings</b>	Weekly synchronous lectures: Tuesday, 9:30 a.m.-12:15 p.m. Zoom link will be posted on D2L.

**Course description**

In 1720, London witnessed its first major financial crash. The South Sea Bubble burst, the stock market plummeted, and the public sphere exploded with new writing – from periodical essays and plays to legislation – that aimed to expose and curtail the corruption, self-interest, and stock-jobbing many blamed for the crash. In this course, we’ll examine both the new literary genres and the many forms of economic and financial writing that flourished in the years just before and after this crash (1710-1725), with a focus on how these genres – from satire to, as Mary Poovey has argued, money itself – taught their readers to think about the nature of the risks associated with credit, debt, and speculation.

Keeping an eye on what the precarious economic conditions of the present have inherited from this moment when finance was new, we’ll trace both these forms and the wide range of metaphors for risk that the South Sea Bubble generated from its expansion through its collapse and afterlife – and then we’ll look forward, taking up the central questions of an emerging body of writing about the relationship between the present climate crisis, racial capitalism, and what Nancy Fraser has called capitalism’s “crisis of care.” If, as Jason Moore argues, the present climate crisis represents an “epochal...breakdown of the strategies and relations that have sustained capital accumulation through the past five centuries,” the forms of writing that produced and were produced by the South Sea Bubble represent a newly important archive, not just for what they reveal of the structures of thought underpinning the relations Moore describes here, but for the alternatives they represent. Of all the threats that this literature of the South Sea Bubble sought to expose and contain, we’ll ask, are there any we might want to awaken now?

**Mode of delivery**

This course will take place **online** via Zoom, Desire2Learn (D2L), and Slack. Each week, there will be a synchronous meeting via Zoom on Tuesday, and discussion between classes will take place mostly via Slack. To best succeed in this course, you are encouraged to participate in both the weekly synchronous sessions via Zoom and the asynchronous learning tasks using the D2L learning environment and our Slack workspace.

## Course learning objectives

By the end of this course, you will be able to:

- Describe the role of storytelling in maintaining the economic order that we have inherited from the eighteenth century;
- Identify and explicate at least one of the stories maintaining the present economic order, using the critical vocabulary and methods of economic literary criticism;
- Identify an opportunity to revise one of these stories, and draft your own thoughtful and informed intervention in a genre appropriate for a non-academic audience; and,
- Communicate the findings of your original research for this course in two important academic genres, a research essay and a response to peer review.

## Required readings

The following texts are available at the University of Calgary Bookstore in both print and e-book formats:

- Anon., *The Woman of Colour: A Tale*, ed. Dominique (Broadview)
- Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*, ed. Costanzo (Broadview)

Additional primary texts will include works by Hogarth (“South Sea Scheme”), Swift, Gay (*The Beggar’s Opera*), Haywood (*The Distress’d Orphan*), Duck, Collier, and Grainger (“The Sugar Cane”), as well as foundational economic literature by Locke (from *Two Treatises on Government*) and Smith (from *The Wealth of Nations*). Theoretical and critical readings will include work by Baucom, Brown, Chakrabarty, Eagleton, Federici, Lowe, Marx, Melamed, Moore, Picketty, Sussman, Weber, and Zunshine, as well as foundational studies in economic literary criticism by Poovey, Perry, Mitchell, and Osten and Woodmansee. These readings will be posted on D2L.

## Assessment

Assignment	Due Date	Weight
<b>Research Assignment</b>		
Abstract & Research Questions (500 words)	Sept. 28	5%
Draft for Peer Review (2000-2500 words)	Oct. 12	15%
Revise & Resubmit (2500-3000 words)	Nov. 2	30%
Reflection & Response to Peer Review (500 words)	Nov. 2	5%
<b>Knowledge Translation</b>		
Proposal & Research Questions (500 words)	Nov. 23	5%
Creative Response (1000 words)	Nov. 30	15%
Reflection & Next Steps (500 words)	Dec. 7	5%
<b>Participation</b>		
Peer Review Worksheet (5% x2)	Oct. 19	10%
Participation	Weekly	10%

*Please note:* You can find brief descriptions of each assignment below, but full instructions and assessment criteria for each will be posted on D2L and discussed at length in class.

## Assignment details

### Research Assignment

#### Abstract and Research Questions (500 words)

This assignment represents the first step of your major research project for this course. In your abstract (approx. 500 words), you should identify a research topic that is relevant to our course theme – most broadly, the stories that underpin and/or threaten to destabilize the present economic order – and at least one primary text you will analyze to investigate this subject. Please note, however, that approaches to this project can range widely, and creativity is encouraged: for instance, you can investigate a straightforward question, like how representations of insurance change over time, but you also might also choose to focus on the more subtle or surprising economic implications of a particular literary form or figure that appears to have emerged or flourished in the eighteenth century. Whatever direction you choose, your proposal should be clear, concrete, and original; it should clearly identify both the theoretical stakes of the issue and the critical contribution of your study, and it should conclude with 2-3 questions to guide your future research.

#### Draft for Peer Review (2000-2500 words)

This assignment represents the second step of your major research assignment for this course. In Week 6, you will be invited to bring to class a full but rough draft of the essay that you have prepared based on your proposal. This draft article should be accompanied by an abstract (150-200 words), and by a note identifying at least one appropriate academic venue for its publication. Please note, too, that although this draft is intended for revision, it should be complete and as polished as possible; specifically, it should identify both the theoretical stakes of the issue it treats and the critical contribution of your study, and should engage closely with at least one appropriate primary source.

#### Peer Review Worksheets (x2)

This is a participation activity associated with your major research assignment. In Week 6, as above, you will be invited to bring to class a full but rough draft of the research paper that you have prepared to exchange with two of your peers. Using a worksheet, you will then review your peers' work and offer clear and constructive criticism. These worksheets will be due in class on Week 7, during which meeting you will also have time to get together in small groups to discuss your feedback. To complete this assignment, you will upload a PDF copy of the two worksheets that you have completed to a D2L dropbox by or before the end of the day on Oct. 19. These worksheets will be graded for both completion and sophistication.

#### Revise & Resubmit (2500-3000 words)

This is the third step of your major research project for this course; it is intended to introduce and illustrate the process of substantially revising your own scholarly work. Using the feedback you have received from your peers, as well as the feedback you received on your first draft of your research paper, you will prepare a significantly revised – and, if necessary, slightly expanded – version of your essay. This essay should, as above, present an original contribution to a critical or theoretical conversation relevant to our course theme, and its argument should be grounded in thoughtful analysis of textual evidence from an appropriate primary source. In addition to your response to your reviewers (see below), this article should be accompanied by a brief abstract (150-200 words), and by a note identifying at least one appropriate venue for its publication.

## **Reflection & Response to Peer Review (500 words)**

As part of the process of preparing a significantly revised version of your research essay, you will also prepare a response to your peer reviewers. This response should acknowledge their feedback, and explain how you have addressed each of their suggestions in your revised draft. If you choose not to engage with some of your peer reviewers' suggestions, you can also use this document to defend your decision. This response should be submitted along with your revised essay, but it will be graded separately (for completion).

## **Knowledge Translation**

### **Proposal & Research Questions (500 words)**

This final project is intended to offer you an opportunity to experiment with at least one new approach to communicating the findings of your research for this course to a non-academic audience of your choice. At the end of term, you will be invited to prepare a proposal for a creative approach to communicating your research findings to a non-academic audience – a think tank, a non-profit, the general public, etc. – along with 2-3 questions that you think you might need to answer (about that audience, or about the form you've chosen to use) in order to carry out this work. During our regular class meeting, you will have an opportunity to share this proposal with your peers and troubleshoot any concerns you've already identified – and if you hear anything during that workshopping session that you think would work well for you, you are welcome to change your approach even after you have submitted your proposal.

### **Creative Response (1000 words)**

One week after our in-class workshop, you will be invited to submit a polished example of a creative approach to communicating your research findings to a non-academic audience, along with a brief (100-150 word) description of a possible venue for its publication. This creative piece should be written in plain language (appropriate to its genre), and should clearly identify the problem it addresses and its stakes. It need not make an argument, but its connection to the primary concerns of this course should be clear.

### **Reflection & Next Steps (500 words)**

One week after you have submitted your creative approach to knowledge translation, you will be invited to submit a 500-word reflection on the approach you ultimately developed. This reflection should be thoughtful, but it does not need to be conclusive; it can consider roads not taken, additional research required, and any high-level methodological or structural obstacles that you encountered in this effort to work outside of the genres of academic communication. It will be assessed for completion.

## **Participation**

### **Participation**

This part of your grade will be assessed holistically. Evidence of active and substantial engagement in this course will include: regularly participating in in-class discussion; making comments that consistently demonstrate careful thought and creative analysis; listening actively and responding thoughtfully to your peers; contributing to cooperative argument-building by attempting to synthesize discussion and relate new readings to prior course material; being willing to take risks by identifying and advocating for new approaches to assigned readings; and arriving fully prepared with specific questions and ideas to share during each class. To make the most of our time together, please bring hard copies of both our primary and secondary readings with you to class.

## Course Policies & Guidelines

### **Acknowledgment of Traditional Territories**

I am grateful to be teaching and learning with you on the traditional territories of the people of the Treaty 7 region in Southern Alberta, which includes the Blackfoot Confederacy (comprising the Siksika, Piikani, and Kainai First Nations), the Tsuut'ina First Nation, and the Stoney Nakoda (including the Chiniki, Bearspaw, and Wesley First Nations). The City of Calgary is also home to Métis Nation of Alberta, Region III. The University of Calgary is situated on land adjacent to where the Bow River meets the Elbow River, and the traditional Blackfoot name of this place is "Moh'kins'tsis," which we now call the City of Calgary.

### **Respectful Classroom Conduct**

In order to create an atmosphere conducive to respectful conversation and the free exchange of ideas, please be considerate of your peers. We expect you to arrive on time and prepared for our synchronous meetings, to keep from interrupting one another, and to give your full attention to the discussion. Rudeness, derogatory language, or personal attacks are not permitted, and racist, sexist, ableist, homophobic, transphobic, or otherwise inflammatory remarks will not be tolerated. If you have any concerns about the class, or about your ability to fully participate during our synchronous meetings, you are always welcome to make an appointment to meet with me during office hours.

### **Talking (and Writing) About Difficult Subjects**

Some of the texts assigned for this course will ask you to think critically about the literary treatment of racism and sexual violence, and our in-class discussion will address the contemporary legacies of the many forms of structural oppression we'll find in our readings. If you find this work especially uncomfortable, or you would like to talk privately about how literary critics learn to engage with material that we find personally difficult to read, I hope you will visit my office hours. In the meantime, please remember that each member of our course will bring different experiences with this material into the classroom – so let's approach each of our class discussions with patience and respect for one another, and do our best to take care of ourselves.

### **Office Hours & Email**

All updates regarding readings or changes to the schedule will be posted to D2L. Whenever possible, however, I prefer to discuss course business during office hours, so I hope you will visit me during the twice weekly virtual drop-in hours that will take place on Tuesday and Wednesday afternoons. A Zoom link for these office hours will be posted on D2L.

If you have a brief question about course business that has not been addressed on the syllabus, you also welcome to email me. Please use your University of Calgary email address and put the course code [ENGL519] in your subject heading to ensure a prompt reply. Note, however, that I do not check my email regularly after 5:00 p.m. or on weekends.

### **Late Assignments**

Unless otherwise stated on the assignment sheet, all assignments must be submitted via D2L as either a Word document (.doc) or PDF (.pdf) by or before 5:00 p.m. on the day that they are due.

For each assignment, however, please note: there is a grace period of ONE business day following the stated deadline. This means that if you need extra time to prepare a more polished version of your

assignment, you can submit your work any time up to 5:00 p.m. on the day after the stated deadline without penalty. You do not need to notify me that you are going to use this grace period, but there are no additional extensions. For assignments submitted after this grace period, the late penalty is 2% per business day (up to a maximum of 5 business days, after which point the assignment will receive a mark of 0). In the case of serious illness, please email me as soon as possible to discuss an alternate submission or presentation date. Late papers should also be submitted online as a PDF (.pdf).

### **Grading system**

This course uses numerical grades for term work. These grades can be converted to the University of Calgary's four-point Undergraduate Grading System using the following scale:

90 + %	A+	4.0	67 – 69 %	C+	2.3
85 – 89 %	A	4.0	64 – 66 %	C	2.0
80 – 84 %	A–	3.7	60 – 63 %	C–	1.7
77 – 79 %	B+	3.3	55 – 59 %	D+	1.3
74 – 76 %	B	3.0	50 – 54 %	D	1.0
70 – 73 %	B–	2.7	0 – 49 %	F	0

Also, although the A+ is solely an honorific that entails no additional points in the four-point system, I will use this mark occasionally to distinguish superlative work that exceeds expectations in style, correctness, intellectual depth and breadth, sophistication, and originality.

There is no registrar-scheduled final examination for this course, and there are no extra credit assignments. Students are not required to complete all assignments in order to pass this course.

### **Deferral of term work and final examinations**

Should you require an extension for completion of term papers or assignments beyond the deadline of five days after the end of lectures, an Application of Deferment of Term Work must be completed. It is the student's responsibility to initiate this process with the instructor. The University also has regulations governing the deferral of final examinations.

### **Grade appeals**

To pursue a Reassessment of Graded Term Work or a Reappraisal of an Academic Assessment, please consult the University Calendar and request advice from the English Department at [engl@ucalgary.ca](mailto:engl@ucalgary.ca). Please note that “mere dissatisfaction with a grade is not sufficient grounds for an appeal.”

### **Academic regulations and schedule**

Please consult the University Calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities.

### **Universal Student Ratings of Instruction (USRI)**

Please participate in USRI Surveys toward the end of the course. The feedback they provide helps us evaluate teaching, enhance student learning, and guide students as they select courses.

## Learning Technologies and Requirements

There is a D2L site for this course that contains required readings and other relevant class resources and materials.

In order to successfully engage in learning experiences at the University of Calgary, students taking online, remote, and blended courses are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates;
- A current and updated web browser;
- Webcam (built-in or external);
- Microphone and speaker (built-in or external), or headset with microphone;
- Current antivirus and/or firewall software enabled;
- Broadband internet connection.

Note that most current laptops will have a built-in webcam, speaker, and microphone.

Students are responsible for being aware of the University's [Internet and email use policy](#).

### Guidelines for Online Sessions

Zoom and Slack are, respectively, video conferencing and online discussion platforms that allow us to gather virtually and discuss relevant course topics as a learning community.

To help ensure sessions are private, please do not share conferencing links or passwords with others, or on any social media platforms. Course links and passwords are only intended for students registered in the class. Zoom recordings and any materials presented on Zoom, Slack, or D2L, including any teaching materials, must not be shared, distributed, or published without the instructor's permission.

The use of video conferencing programs relies on participants to act ethically, honestly and with integrity, and in accordance with the principles of fairness, good faith, and respect (as per the [Code of Conduct](#)). When entering video conferencing sessions, you play a role in helping create an effective, safe, and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others. Participants are required to use names officially associated with their UCID (legal or preferred names listed in the Student Centre) when engaging in these activities.

Instructors and moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g. [Student Non-Academic Misconduct Policy](#)). If participants have difficulties complying with this requirement, they should email the instructor of the class explaining why, so the instructor may consider whether to grant an exception, and on what terms. For more information on how to get the most out of your Zoom sessions visit: <https://elearn.ucalgary.ca/guidelines-for-zoom/>.

Please be prepared, as best as you are able, to join our synchronous meetings in a quiet space that will allow you to be fully present and engaged. Participation with your camera on is strongly encouraged. If you cannot turn your camera on, please post a picture to your Zoom profile so that it will appear when your camera is off.

In general, our synchronous meetings will not be recorded. If it becomes necessary to record one of these meetings for any reasons (e.g. supporting students who cannot attend), all students will be advised before any recording begins. These recordings will be used to support student learning only and will not be shared or used for any other purpose.

## Academic Integrity

This course, like all courses at the University of Calgary, holds students to high standards of honest and responsible scholarship. Please consult the [Academic Integrity website](#) for a detailed description of university policies, which will be enforced in this course. Cases of suspected academic misconduct will be referred to the Associate Dean of Arts for a ruling.

Plagiarism is a type of academic misconduct. Plagiarism occurs when a student presents the ideas, expression of ideas, or work of another person as their own. Another equally serious form of plagiarism occurs when a student submits something they have written themselves for credit in two or more courses without first securing written permission from all those course instructors. Consequences for plagiarism include failure on the assignment, failure in the course, and possible suspension or expulsion from the university. Using any source whatsoever without clearly documenting it is a serious academic offense.

### Instructor's Intellectual Property

Course materials created by instructors, including presentations, posted notes, labs, case studies, assignments, and exams, remain the intellectual property of the instructor. These materials may not be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

### Freedom of Information and Protection of Privacy

Student information will be collected in accordance with usual classroom practice. Students' assignments will be accessible only by the authorized course faculty and teaching assistants. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.

### Department of English Statement on Principles of Conduct

According to [the University Calendar](#), "The University of Calgary community has undertaken to be guided by the following statements of purpose and values: to promote free inquiry and debate, to act as a community of scholars, ..., to respect, appreciate, and encourage diversity, [and] to display care and concern for community". The Department of English, like the university as a whole, is committed to a "positive and productive learning and working environment." This environment is characterized by appreciation and encouragement of diversity and respect for the dignity of all persons: students, support staff, and faculty. The department will not tolerate unacceptable behaviour, such as threatening gestures, threatening or abusive verbal or written communication (including e-mails), or any conduct that "seriously disrupts the lawful education and related activities of students and/or university staff." Any cases of such misconduct should be reported immediately to the department Head, who, depending on the nature and severity of the incident, may then take further appropriate action.

## Student Support

### Accessibility Services

If you have a disability or any other concern about your ability to fully participate in this class, please contact Student Accessibility Services at (403) 220-8237 or refer to [this website](#) for their hours and



location. If you require accommodations related to your coursework based on a protected ground other than disability, the [University Student Accommodation Policy](#) requires you to communicate this need in writing. If you contact Student Accessibility Services using the information listed above, their counselors can help you process the request and issue letters of accommodation to your instructors.

### **Academic and Personal Counselling**

University can be a stressful time. If you are experiencing difficulty adjusting to university life, coping with anxiety or depression, or just want help developing good time- and stress- management skills, please contact [the Wellness Centre](#) to set up an appointment. Alternatively, you can work on your note-taking, essay writing, and exam preparation skills at [the Student Success Centre](#).

### **Faculty of Arts Program Advising and Student Information Resources**

Program Advising and Student Information Resources is done through the [Faculty of Arts Students' Centre](#). Office location: SS102; phone: 403-220-3580; email: [ascarts@ucalgary.ca](mailto:ascarts@ucalgary.ca). You can also reach the [Student Ombuds Office here](#).

### **Writing Centres**

Learning to write well is an important part of this course, and I hope to provide you with plenty of support in this effort. If you feel like you would benefit from additional support, however, please consult [the Writing Support section](#) of the Student Success Centre website for a list of online and workshop writing supports for University of Calgary students.

### **English Department Website**

For more information about courses, programs, policies, events and contacts in the Department of English, please visit the department's [website](#). Please note that the course outlines posted on the English Department website constitute the official course outline for purposes of appeals, so you should verify any hard copies against this posted version. For courses which employ numerical grades, the official departmental percentage to letter grade conversion scale is also posted on the department website. You can also follow the Department of English on [Facebook](#) & [Twitter](#).

You can also find the English library and research guide [here](#).

### **Emergency Evacuation/Assembly Points**

In the event of an emergency during our class, please assemble at one of the locations identified [here](#). The Social Science – Food Court is the Assembly Point closest to our classroom.

### **“Safewalk” Program**

Day or night, you can contact [Campus Security](#) at (403) 220-5333 for assistance or an escort through the “Safewalk” Program. Use any campus phone, emergency phone or the yellow phone located at most parking lot pay booths.

### **Scribe and Muse Club for English Students**

The [Scribe and Muse Reading and Writing Club](#) (SMRWC) fosters and champions reading and writing through community service, leadership, and engagement. Our email address is [smecuofc@gmail.com](mailto:smecuofc@gmail.com).