

Course Outline

ENGL305.01 (F2022): Literature Before 1700

Department of English, University of Calgary

- **Instructor:** Dr Michael Ullyot
- **Drop-in Hours:** Mondays, 13:30-15:30 or by appointment
- **Phone:** 403.220.4656
- **E-mail:** ullyot@ucalgary.ca
- **Web:** j.mp/ullyot
- **Podcast:** anchor.fm/ullyot

Description & Goals

Forget what you know about medieval and early modern English literature. It's not just about courtly lovers and angst-y Danish princes; there are exiled warriors and risqué riddles and devils speaking seductive words. It's not all in iambic pentameter, either: three of our seven modules cover works in prose, and even sonnets take various forms. We'll take up three major authors (Chaucer, Spenser, Milton) not to pay them homage but to critique them from a position of confident familiarity. We'll range beyond Britain's coastline to realms imaginative (Fairyland, Eden) and real (Africa and both Americas). And we'll see how women writers responded to male gazes and agendas in forms from sonnets to speculative fiction.

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

- demonstrate your knowledge of the broad contours and prevailing themes of English literary history from the beginnings to the seventeenth centuries; and
- close-read literary texts, compile textual evidence, and write well-structured arguments.

Platforms

This course uses two platforms:

1. **Desire2Learn** (D2L) for grades, quizzes, reflections, work submissions, and formal announcements;
2. **Slack** for discussions, informal announcements, resources, and random stuff.

The first time you access Slack you must register for our workspace using [this custom invitation link](#), which is also posted to News & Announcements at the start of term.

- [Start here](#) for an introduction to Slack.
- Slack links and passwords are only for students registered in this course. To ensure that our workspaces and materials are private, **do not share the link or password with others** on any platform.
- Materials posted to Slack, including your colleagues' work and any of the instructor's teaching materials, may not be shared without the author's permission.

Required Textbooks

- Kevin Crossley-Holland, ed. and trans. *The Anglo-Saxon World: An Anthology* (Oxford World's Classics: 1999);
- Geoffrey Chaucer, *Troilus and Criseyde*, trans. Barry Windeatt (Oxford World's Classics: 1998); and
- *The Norton Anthology of English Literature*, 10th edition, Volume B: The Sixteenth Century; The Early Seventeenth Century (Norton: 2018).

Using any other edition of these three books will needlessly complicate your life in various ways — so buy these editions, ideally used copies. If you opt for an e-book version of any of these, be forewarned that three in-person assessments worth 45% of your final grade (Stage 1: Close Reading; Stage 2: Thesis; and the Final Exam) are open-book — but *only for paper* (i.e. not digital) *books and notes*.

Recommended Reference Books

Occasionally students ask which books are worthwhile resources for expository writers. My [guide to Effective Critical Writing](#) has detailed advice, but here are some more recommendations:

1. Your main imperative is to choose the right words, so consult the *Oxford English Dictionary* ([link](#)) and the *Oxford Thesaurus* ([link](#)) through the library website. Bookmark both, and consult them as you write.
2. Your next imperative is to use words correctly. For this I recommend *Fowler's Dictionary of Modern English Usage* ([link](#)), to resolve questions like that/which, who/whom, and other stumbling blocks.
3. Your ultimate imperative is to write clearly and succinctly; Verlyn Klinkenborg's *Several Short Sentences About Writing* ([link](#)) is a wise and readable guide to better sentences.

Evaluation

- Context Quizzes (2 x 2.5 = 5%)
- Reflections (5 x 2 = 10%)
- Stage 1: Close Reading (10%)
- Stage 2: Thesis (10%)
- Stage 3: Outline (15%)
- Stage 4: Essay (25%)
- Final Exam (25%)

You must complete these 4 assignments to pass this course: Stage 2: Thesis, Stage 3: Outline, Stage 4: Essay, and Final Exam. Detailed descriptions of each assignment are below. There are no opportunities to earn credit toward your final grade beyond these 7 assignments.

I use percentages to grade every assignment, and use D2L to convert them to these letter-grade equivalents:

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

Only at the end of the course do I convert your final percentage grades into letters or GPA scores. I do not round up final grades, even if you are very close to the next letter grade category.

Policies

Submission & Due Dates

Submit assessments both in person and on D2L. Details are in the descriptions below, and all dates are in the Schedule of Modules, Readings, and Assignments.

You must complete and submit assessments due in class during that class, in person — namely Stage 1: Close Reading and Stage 2: Thesis. Complete Context Quizzes and Reflections in D2L before they close at midnight on their dates in the Schedule. **If you miss those classes, or those submission windows, there is no opportunity to make up these assessments.**

Due dates for Stage 3: Outline and Stage 4: Essay are midnight of their dates in the Schedule. Each student is permitted **1** free extension of 1 day without penalty, on **either** the Stage 3: Outline or the Stage 4: Essay. **You do not need to ask permission for these extensions.** I penalize late assignments at a rate of 5% daily for the first two days, and 1% daily thereafter. You must submit all assignments no later than one calendar week after the due date. Any later, and you will receive a zero grade on that assignment.

Extraordinary cases of medical emergencies and other domestic afflictions may be subject to extensions or alternate arrangements, only at the instructor's discretion.

E-mail

Use your @ucalgary e-mail for course communications. I will respond to e-mails sent via @ucalgary accounts within 48 hours. Do not follow up before 48 hours have elapsed.

Expectations

When writing an e-mail to a professor, follow these five conventions:

1. Include a short, informative subject line that explains what the email is about.
2. Include a greeting in your email, like "Dear Professor [last name]" or "Hi Professor [last name]." Not "Hey there."
3. Be clear and concise. Write short messages and making direct requests. Say what you need in 2-4 sentences and ideally ask for simple answers (like yes or no).
4. Sign the email with your full name and the course number.
5. Before hitting the send button, quickly review your message for punctuation or spelling errors.

Assignment Descriptions

Context Quizzes

These are factual questions about the contents of the *Norton Anthology of English Literature* introductions to the two periods we are studying, the middle ages (from the beginnings to the fifteenth century) and the early modern period (the sixteenth and seventeenth centuries). If you read these introductions and make notes, you will be able to complete the quizzes easily; there are no trick questions. Each quiz opens on the day each introduction is assigned, and closes about a month later on the dates in the Schedule.

Reflections

The Schedule has 6 topical modules: The Anglo-Saxon World, Chaucer, Sonnets, Spenser, The Wider World, and Milton. Write five reflections on any five different modules before the window closes; those dates are in the Schedule. After the window closes, you may no longer write a reflection on that module — so it behooves you to start early.

In each response, summarize in your own words any idea from one of the instructor's lectures (L in the Schedule). Then pose a question or problem that that day's primary text still provokes for you, and quote at least one passage from the text (about 10 words long). Explain how you responded to the passage, and what you would like to raise in tutorial that week.

The length of your Reflection should be less than 250 words. Submit it to your tutorial's designated Discussion Board in D2L at least 36 hours before a tutorial in the same module. (*For instance:* the window to write a Reflection on the Module 1 lectures closes on Sept 14, but that still gives you until midnight that day to submit a Reflection for discussion in tutorial at noon on Sept 16, 36 hours later.)

Your grade for this exercise depends equally on two components, both graded on a pass/fail basis: your written submission meeting these expectations; and your in-person discussion of your reflection and your question with others in tutorial.

Four Stages of Critical Writing

There are four major stages to literary criticism, moving from evidence-gathering to argumentation. For each of the following you will practice your skills on short texts or excerpts of longer texts, before you demonstrate your ability to combine these skills on other assigned texts or excerpts.

Stage 1: Close Reading

The first stage is close reading, or paying careful attention to the words in the text. In a written, in-class exercise you will read a passage provided from one of the texts from *The Anglo-Saxon World* that we have discussed in class. Then you will describe at least 4 of its features — its form; its structure or argument; its voice or tone; its sound or rhythm; its language; and its tropes — and identify at least 8 instances of technical terms from [my online guide](#). You will quote the text, sparingly but as required to support your claims.

This is an open-book exercise, in which you may consult any paper (*i.e. not digital*) books or notes that you wish. Normally this would include your annotated copy of *The Anglo-Saxon World*.

The rubric to evaluate this exercise is appended to this outline.

Stage 2: Thesis

The second stage is summarizing your argument in a precise and debatable thesis that stakes out a defensible position on the text — as opposed to a vague and bland topic sentence that no one would conceivably oppose. It also summarizes, briefly, how you will argue your position.

For instance: “Chaucer’s *Troilus and Criseyde* describes the titular characters’ tribulations as they pass from courtship to consummation in a fraught political environment.” This is a topic, not a thesis: it just summarizes the story of the poem. A thesis would be more like: “As Troilus moves from sadness through joy to a new form of sadness, he also shifts the language that he uses to describe his moods: from longing and love-sickness to a bitterness tinged with uncertainty.” I’m still describing the poem, but I’m taking a position about language that I’ll substantiate by discussing tone and diction. Its nuances also offer room for disagreement.

In a written, in-class exercise you will write your own one-sentence thesis statement that makes an argument about Chaucer’s *Troilus and Criseyde*. Then you will write a paragraph or two (about 500 words altogether) about how you developed this position as you read the poem. Quote at least three passages (each about 7-8 words) that you would use to make your argument, and say how you would use them.

As in Stage 1, this is an open-book exercise, in which you may consult any paper (*i.e. not digital*) books or notes that you wish. Normally this would include your annotated copy of Chaucer’s text.

The rubric to evaluate this exercise is appended to this outline.

Stage 3: Outline

The third stage of literary criticism is outlining the structure of your argument. The outline determines two things: the stages through which your argument will pass, and the order in which you will use textual evidence.

Your outlined argument will address an essay question on sonnets by Wyatt, Surrey, and/or Greville. Like all arguments, it depends on a clear thesis statement — so you will begin by writing a brief introduction that clearly describes your argument and your methods, and culminates in an underlined thesis statement that uses clear, direct, and precise wording. The introduction is the only paragraph you will write for this exercise.

Follow the introduction with a detailed bullet-point outline of at least four body paragraphs. Each body paragraph will offer a discrete part of your larger argument, and each will follow in logical sequence. Each outlined body paragraph will quote from the text at least twice (at least 10 words altogether). Each will also be a series five or more bullets; if they’re not complete sentences, their meaning should be clear from the context.

Finally, outline a conclusion of approximately the same length (five bullets), without quoting the text, that addresses the larger issues or questions that your argument raises. The conclusion answers the “so what?” question: why has it been worthwhile to make this argument? What are its broader implications?

Submit your outline to the designated dropbox on D2L.

The rubric to evaluate this exercise is appended to this outline.

Stage 4: Essay

The final stage combines the four previous stages: close reading to posit a thesis that shapes an outline. But writers can only outline so much; the measure of our argument is how we flesh it out, using the right words in the right order. The key is to navigate between our prescribed, logical outline and the emergent ideas and tangents that arise in our writing process — or to decide which paths are worth following and which are blind alleys.

Your essay will address a question on sonnets by 3 or more of the following: Sidney, Shakespeare, Drayton, Donne, Wroth, Herbert. The number of sonnets that you quote in your essay is your decision, but it must be at least one by each of your 3 authors. The length of your essay should be no more than 1,500 words — which is a **strict maximum**, not a minimum. (If you can meet the assignment's criteria in fewer words, do it. Brevity is the soul of wit.)

Follow the presentation guidelines in my online [guide to Effective Critical Writing](#), which includes lots more advice on argumentation, language, grammar, and the use and citation of evidence.

Your grade on this exercise depends on your evident learning from the preceding three stages. Are you close-reading all the textual evidence that you cite, or leaving quotations to speak for themselves? Are you using close-reading terms appropriately and adequately, to support your argument? Does your thesis have a plausible counter-argument, and does it succinctly address your argument and methods? Do paragraphs make discrete points in a logical sequence? Does the conclusion expand our awareness in a novel yet natural way?

You have two options for feedback on this essay. If you want detailed feedback alongside your numerical grade, submit it on November 4th. If you want more time to write it and are satisfied with a numerical grade only, submit it on November 18th. In either case, submit your essay to the designated dropbox on D2L.

Final Exam

The exam is a registrar-scheduled in-person test of the skills and knowledge you have built through this course. It consists of three parts.

1. The first is a series of short passages from texts that we have discussed in class from all 6 modules. You will choose some of these passages and in each instance identify its source, its context, and its significance in relation to the text's major themes. In each identification you will also use at least one close-reading term from [my online guide](#).
2. The second is a series of short-answer questions about our readings and the instructor's lectures. You will answer each question as briefly as possible, in no more than 1 or 2 sentences. They are factual questions about the texts and lectures. For instance: "Describe the main events of Spenser's *Faerie Queene* Book 2, Canto 12 in your own words." Or "Which travelogues in The Wider World module describe an exchange of gifts?"
3. The final part is an essay on the texts of the last 3 modules (Spenser, The Wider World, and Milton). There will be a choice of questions, but your essay will quote from texts in at least 2 of the 3 modules. It will begin with a thesis statement (no introduction), and make your argument in 3 or fewer paragraphs before the conclusion. It will quote the texts at least 3 times, using just enough words to support your interpretations and close readings.

The exam is an open-book exercise, in which you may consult any paper (*i.e. not digital*) books or notes that you wish. Normally this would include your annotated copies of our three required textbooks.

Schedule of Readings and Assignments

Abbreviations:

- NAEL10A = *The Norton Anthology of English Literature*, 10th edition, Volume A;
- NAEL10B = *Norton Anthology*, 10th edition, Volume B;
- ASW = Crossley-Holland, ed. and trans. *The Anglo-Saxon World: An Anthology*;
- T+C = Windeatt, trans. *Troilus and Criseyde*.

Introductions

7 Sept (L) Course Introduction

9 Sept (T) NAEL10A: Introduction (3-29: PDF on D2L); Context Quiz 1 opens

Module 1 / The Anglo-Saxon World

12 Sept (L) King Edwin's Council (ASW 159-60); The Seafarer (ASW 53-56)

14 Sept (L) The Battle of Maldon (ASW 11-19); from The Phoenix (ASW 283-85); Reflection window closes

16 Sept (T) Riddles: "I'm by nature solitary" (ASW 238); "I must fight" (240); "I'm a strange creature" (241); "An enemy ended my life" (241); "I've heard tell" (246); "A moth devoured words" (247); Close Reading practice

Module 2 / Chaucer

19 Sept (*no in-person class*) Podcast Lecture: T+C Introduction (ix-xxxix) and Book One (3-22)

21 Sept (L) Podcast Lecture: T+C Book Two (23-56); Stage 1: Close Reading exercise (*in class*)

23 Sept (T) Thesis-writing practice

26 Sept (L) T+C Book Three (57-90)

28 Sept (L) T+C Book Four (91-120)

30 Sept (T) Stage 2: Thesis exercise (*in class*);

3 Oct (L) T+C Book Five (121-53); Reflection window closes

Module 3 / Sonnets

5 Oct (L) NAEL10B: Introduction (3-35); Context Quiz 1 closes; Context Quiz 2 opens

7 Oct (T) Outline-writing practice

12 Oct (L) Wyatt, "Whoso list to hunt" (121); "I find no peace" (122); "My galley" (123); Surrey, "The soote season" (134); "Love, that doth reign" (135); "Alas! so all things" (136)

14 Oct (T) Greville, *Caelica* 100 (513)

17 Oct (L) Sidney, *Astrophil and Stella* 1 (586); 49 (595); 71 (597); Stage 3: Outline due (through D2L)

19 Oct (L) Shakespeare, Sonnets 18 (724); 29 (726); 55 (727); 116 (734); Reflection window closes

21 Oct (T) Drayton, *Idea* 6 (518); 61 (519); Writing Workshop 1

24 Oct (L) Donne, Holy Sonnets 10 (962); 14 (963); Wroth, *Pamphilia to Amphilanthus* 1 (1116); 16 (1117); 39 (1118); 40 (1118); Herbert, Prayer (1261)

Module 4 / Spenser

26 Oct (L) Spenser, *Faerie Queene* (FQ): Headnote (247-49), A Letter of the Authors (249-52); Book 2, Canto 12 (406-17)

28 Oct (T) Writing Workshop 2

31 Oct (L) Spenser, FQ, Mutabilitie Cantos (457-86)

2 Nov (L) Mutabilitie Cantos continued; Reflection window closes

4 Nov (*no in-person class*) Stage 4: Essay due *for detailed feedback* (through D2L); Context Quiz 2 closes

READING WEEK

Module 5 / The Wider World

14 Nov (L) The Wider World (609-22): Headnote; Hakluyt; Leo Africanus; English Traveler's Guide

16 Nov (L) The Wider World (622-38): Equatorial Africa; Arctic; Witherington and Lister

18 Nov (T) The Wider World (639-49): Amadas and Barlowe; Hariot; Stage 4: Essay due *for a numerical grade only* (through D2L)

21 Nov (L) The Wider World (649-57): Gift; General History

23 Nov (L) Cavendish, *Blazing World* (1441-47); Reflection window closes

25 Nov (T) Cavendish continued

Module 6 / Milton

28 Nov (L) Milton, *Paradise Lost* (PL): Headnote (1493-95), Book 1 (1495-1514)

30 Nov (L) Milton, PL, Book 1; Reflection window closes

2 Dec (T) Milton, PL, Book 4 (1553-75)

5 Dec (L) Milton, PL, Books 4 and 9 (1643-68)

7 Dec (L) Milton, PL, Book 9

10 Dec to 21 Dec: Registrar-scheduled Final Exam

Academic Integrity

While scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted.

Plagiarism occurs when direct quotations are taken from a source without specific acknowledgement, or when original ideas or data from the source are not acknowledged. Citing your sources in a bibliography is not enough, because a bibliography does not establish which

parts of a student's work are taken from other sources. MLA (Modern Language Association) documentation or other recognized forms of citation must be used for this purpose.

Using any source whatsoever without clearly documenting it is a serious academic offence. If you submit an assignment that includes material (even a very small amount) that you did not write, but that is presented as your own work, you are guilty of plagiarism. **The consequences include failure on the assignment or in the course, and suspension or expulsion from the university.** For details, see [here](#).

The penalty routinely recommended by the English Department for documented plagiarism is failure of the course in which the offence occurred; academic probation is also routinely applied at the Faculty level. Suspension or expulsion can result from severe or repeated plagiarism.

The University Calendar states:

Essentially plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:

(a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),

(b) parts of the work are taken from another source without reference to the original author,

(c) the whole work (e.g., an essay) is copied from another source, and/or,

(d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

Advice on adequate documentation can be found [here](#) and [here](#).

Student Conduct

Principles

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." Report any cases of such misconduct immediately to the department Head, who, depending on the nature and severity of the incident, may then take further appropriate action.

Sexual Violence Policy

The University recognizes that all members of our community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The [University of Calgary's sexual violence policy](#) guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances.

Classroom Conduct

All students, employees, and academic staff in the university community are expected to demonstrate behaviour in class that promotes and maintains a positive and productive learning environment, and to conduct themselves in accordance with the University of Calgary Calendar, the Code of Conduct and Non-Academic Misconduct policy and procedures, which can be found [here](#).

Internet & Electronic Communication Devices

Use laptops and mobile devices in a manner appropriate to the course and classroom activities. Do not access websites and resources during class that are distracting to you or to other learners. You are expected to know and to follow [the University's internet and email use policies](#).

Instructor's Intellectual Property

Course materials created by instructors (including presentations and 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.

Copyright

All students are required to read [the University of Calgary policy on Acceptable Use of Material Protected by Copyright](#) and [requirements of the copyright act](#) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the [Non-Academic Misconduct Policy](#).

Other Important Information

Please visit [the Registrar's website](#) for additional important information on the following:

- Wellness and Mental Health Resources
- Student Success
- Student Ombuds Office
- Student Union (SU) Information

- Safewalk

Freedom of Information and Protection of Privacy

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

Scribe & 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. It strives to enhance the academic and social experience of undergraduate students by promoting academic excellence and interaction between students, faculty, and the community, through social, cultural, and academic events. Its email address is smecuofc@gmail.com.

Department Website

For more information about courses, programs, policies, events and contacts in the Department of English, please go to [our website](#). Please note that the course outlines posted on the English Department website constitute the official course outline for purposes of appeals. Students 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.

Writing Support

The [Student Success Centre](#) offers both online and workshop writing support for University of Calgary students.

Academic Regulations & Schedules

Consult the Calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities. The homepage for the University Calendar is [here](#).

Grade Appeals

Consult [this University Calendar link](#) and request advice from the English Department at engl@ucalgary.ca. Please note that mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision.

Deferral of Term Work & 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](#) form must be completed. The University also has [regulations governing the deferral of final examinations](#).

Student Accommodations

The student accommodation policy can be found [here](#). Students needing an accommodation because of a disability or medical condition should communicate this need to Student

Accessibility Services in accordance with the [Procedure for Accommodations for Students with Disabilities](#). Students needing an accommodation based on a protected ground other than disability, should communicate this need, preferably in writing, to the course instructor. The full policy on Student Accommodations is available [here](#).

Program Advising & Information Resources

The Arts Students' Centre (ASC) is your information resource for everything in Arts. Drop in at SS102, call them at 403-220-3580 or email them at ascarts@ucalgary.ca. You can also visit [the Faculty of Arts website](#) which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre (formerly the Undergraduate programs Office) at (403) 220-5881 or visit them on the 3rd Floor of the Taylor Family Digital Library.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK (7625) or visit them at the MacKimmie Library Block.

Universal Student Ratings of Instruction (USRI)

Feedback provided by students through the [Universal Student Ratings of Instruction](#) (USRI) survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses. Your responses make a difference; please participate in USRI Surveys.

Stage 1: Close Reading Rubric (out of 22 points)

	Exceeds expectations: 4	Meets expectations: 3	Misses expectations: 2	Ignores expectations: 0
Breadth	Describes more than 4 of the passage's 6 features (<i>form; structure / argument; voice / tone; sound / rhythm; language; tropes</i>).	Describes 4 of 6 features of the passage (<i>listed at left, and defined on j.mp/ullyotcr</i>).	Describes fewer than 4 of 6 features (<i>listed at left</i>) of the passage.	Describes almost none of the passage's 6 features (<i>listed at left</i>).
Terms	Uses more than 8 terms from more than 2 of 4 categories on <i>j.mp/ullyotcr</i> .	Uses at least 8 terms from 2 of 4 categories on <i>j.mp/ullyotcr</i> .	Uses fewer than 8 terms and/or fewer than 2 of 4 categories on <i>j.mp/ullyotcr</i> .	Uses fewer than 3 terms from <i>j.mp/ullyotcr</i> .
Accuracy	Uses every term and feature correctly, and some very perceptively.	Uses every term and feature correctly.	Uses some terms and features correctly, and some incorrectly.	Uses few terms and features correctly, or none at all.
Language	Flawless language and grammar.	Some isolated errors of language and grammar.	Distracting errors of language and grammar.	Significant problems of language and grammar.
Summation	Wider implications are elegantly and naturally connected to its observations.	Summative points reveal the wider implications (the "so what?") of its observations.	Summative points are rare, or seem disconnected from its observations.	Reads like a mere list of observations, without summative points.
Evidence	Quotes the text to illuminate your claims and reveal its complexity.	Quotes the text, fewer than about 7-8 words at a time, to support its claims.	Quotes the text too sparingly, and/or more than about 7-8 words at a time.	Quotes the text either too extensively, or not at all.

Stage 2: Thesis Rubric (out of 18 points)

	Exceeds expectations: 4	Meets expectations: 3	Misses expectations: 2	Ignores expectations: 0
Precision	Your thesis eloquently and credibly summarizes an interpretation of the text that only the brilliant few could conceive.	Your thesis uses clear, direct, and explicit language to summarize your argument and your methods/evidence.	Some terms of your argument are vague or unclear, or it is unclear what method you would use to make it.	Some terms of your argument are vague or unclear, and it is unclear what method you would use to make it.
Argument	Your argument is a work of genius, audaciously carving out new realms of literary interpretation.	You pose an argument that could have a plausible counter-argument by someone in their right mind.	The counter-argument to your thesis feels implausible or overly narrow.	There is no counter-argument to your thesis. It is a topic.
Readings	Your readings are more nuanced and complex than the thesis itself.	It is clear how the thesis emerged organically and naturally from your reading. You describe the evolution of your thinking.	The thesis could be better connected to your reading of the text. Either you need more detail or a stronger sense of how it shifted through time.	The thesis feels disconnected from your reading of the text. Your readings are inaccurate, unnatural, or otherwise lacking.
Language	Flawless language and grammar.	Some isolated errors of language and grammar.	Distracting errors of language and grammar.	Significant problems of language and grammar.
Evidence	Quotes the text to show how you would make your argument, in ways that are far more nuanced and complex than the thesis itself.	Quotes three passages from the text, each about 7-8 words long, to show how you would make your argument.	Quotes the text too sparingly, and/or more than about 7-8 words at a time.	Quotes the text either too extensively, or not at all.

Stage 3: Outline Rubric (out of 18 points)

	Exceeds expectations: 4	Meets expectations: 3	Misses expectations: 2	Ignores expectations: 0
Thesis	Your thesis offers an argument of startling originality.	Your thesis addresses the question. It is not a topic. It summarizes your argument and methods clearly and explicitly.	Your thesis misses the point of the question, or is unclear about its argument and/or methods, or is a topic (i.e. without a plausible counter-argument).	Two or more of the criteria of “Misses expectations” are true.
Logic	The flow of ideas between each body paragraph is elegant and natural.	The order of body paragraphs is logical. They depart from the order of quotations from the text (i.e. page numbers).	The logical order of body paragraphs is occasionally unclear; and/or they unimaginatively follow the order of quotations from the text.	The order of body paragraphs is illogical or arbitrary.
Evidence	N/A	Each body paragraph quotes the text twice, at least 10 words altogether. Quotations are pertinent.	Quotations in body paragraphs are too extensive, too limited, or seemingly irrelevant to the arguments they serve.	Two or more of the criteria of “Misses expectations” are true.
Language	Flawless language and grammar. The meaning of every bullet is clear.	Some isolated errors of language and grammar. Every bullet’s meaning is clear.	Distracting errors of language and grammar. Some bullets’ meanings are unclear.	Significant problems of language and grammar, and/or many bullets’ meanings are unclear.
Conclusion	The conclusion brilliantly yet plausibly shifts or expands the context of the argument.	The conclusion answers the “so what?” question succinctly and naturally, without introducing new textual evidence.	The conclusion tries to answer the “so what?” question, but feels forced or implausible — or it introduces new textual evidence.	The conclusion recapitulates the argument without addressing its broader implications.