

Course Outline

ENGL307.01 (W2023): Literature After 1700

Department of English, University of Calgary

- **Instructor:** Dr Michael Ullyot
- **Office:** SS1044
- **Drop-in Hours:** Mondays, 13:30-15:30 or by appointment
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- **Podcast:** anchor.fm/ullyot

Description & Goals

Literature in the eighteenth, nineteenth, and twentieth centuries takes genres and forms largely unseen before 1700, including satirical, periodical, and novelistic. Novels (whose very name points to their novelty) gave writers an expansive, generically indeterminate space to explore human experiences and ambitions. Meanwhile poets inventively extended their forms to encapsulate new subjects, always centred on human powers of perception and reflection.

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 eighteenth century to the present; and
- close-read literary texts, compile textual evidence, and write well-structured arguments.

Required Textbooks

- Jane Austen, *Emma*, ed. John Mullan (Oxford World's Classics: 2022);
- Virginia Woolf, *Mrs Dalloway*, ed. David Bradshaw (Oxford World's Classics: 2000); and
- *The Norton Anthology of Poetry*, 6th edition, ed. Margaret Ferguson, Tim Kendall, and Mary Jo Salter (Norton: 2018).

All three books are on reserve in the TFDL.

Using any other edition of these three books will needlessly complicate your life in various ways — so buy these editions.

A valuable source for online book-shopping is *bookfinder.com*. Or buy them from a local independent bookstore: I recommend Pages in Kensington (for a 15% discount), The Next Page in Inglewood, or Shelf Life in Victoria Park.

If you opt for an e-book version of any textbook, be forewarned that two in-person assessments worth 35% of your final grade (Stage 1: Close Reading; and the Final Exam) are open-book — but *only for paper* (i.e. not digital) *books and notes*.

Additional readings are on D2L > My Tools > [Reading List](#). (These are for Context Quizzes only.)

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 first duty 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 duty 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 duty 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 (4 x 2.5 = 10%)
- 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 either in person or on D2L. Details are in the descriptions below, and all dates are in the Schedule of Readings and Assignments.

You must complete and submit the Stage 1: Close Reading exercise in class during that class, in person. 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 2: Thesis, 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 2: Thesis **or** 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 errors.

Assignment Descriptions

Context Quizzes

These are factual questions about the contents of the four *Norton Anthology of English Literature* introductions to the four periods we are studying: 10C (W2), 10D (W5), 10E (W8), and 10F (W11). 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 **one week later** on the dates in the Schedule. You can see the full details of your quiz submissions and results the day after they close.

Reflections

Write five reflections on any five different authors on the dates in the Schedule. Deadlines are Wednesdays in weeks 1, 3, 5, 7, 10, and 11. (There are six slots, so you can skip one.)

In each reflection, summarize in your own words any idea from one of the instructor's lectures or podcasts. Then pose a question or problem that that author's 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 discuss 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.

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. (So if you miss that week's tutorial, the most you can earn for a reflection is 1 out of a possible 2%.)

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 poems that we have discussed in class. Then in a fillable form, you will identify its use 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 Norton Anthology of Poetry*.

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.

You will write your own one-sentence thesis statement that makes an argument about Coleridge's "The Rime of the Ancient Mariner." 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.

Submit your document to the designated dropbox on D2L.

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 Austen's *Emma*. 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 Austen's novel 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 novel, 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 Woolf's *Mrs Dalloway*. 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 March 31st. If you want more time to write it and are satisfied with a numerical grade only, submit it on April 12th. 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-answer questions about our readings and the instructor's lectures. You will answer each question as briefly as possible, in no more than a few words. They are factual questions about the texts and lectures.

2. The second is a series of short passages from texts that we have discussed in class from all 13 weeks. 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.
3. The final part is an essay on the poetry we have read in weeks 7, 8, 11, and 12. There will be a choice of questions, but your essay will quote from poems covered in 3 of these 4 weeks. It will begin with a thesis statement (no introduction), and make your argument in 2 or fewer paragraphs. It will quote each text at least 2 times, using just enough words to support your interpretations and close readings. There is no need for a conclusion.

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:

- NAP = *The Norton Anthology of Poetry*, 16th edition;
- NAEL = *The Norton Anthology of English Literature*, 10th edition (PDFs on D2L > My Tools > [Reading List](#));
- **(L)** = lecture;
- **(P)** = podcast in lieu of lecture (linked on D2L, or subscribe to [Open Book](#) where you get your podcasts);
- **(T)** = tutorial led by GATs.

W1

Jan 9 (L) Course Introduction

Jan 11 (P) Austen, *Emma* I.I-II (Podcast: "How to Read Jane Austen's *Emma*"); Reflection 1 of 6 on Austen due

Jan 13 (T) *Emma* I.I-II continued (CR)

W2

Jan 16 (L) *Emma* I.I-XVIII (1-117)

Jan 18 (L) NAEL 10C Introduction ("The Restoration and the Eighteenth Century 1660-1785"); Gray, "Ode" (NAP 706-07); Smart, from *Jubilate Agno* (NAP 716-18); Quiz 1 on NAEL 10C Introduction opens

Jan 20 (T) Killigrew, "Alexandreis" (NAP 592-94)

W3

Jan 23 (L) Johnson, "The Vanity of Human Wishes" (NAP 694-702)

Jan 25 (L) Johnson continued; Quiz 1 closes; Reflection 2 of 6 on Johnson due

Jan 27 (T) Finch, "A Nocturnal Reverie" (NAP 601-03); Workshop on Stage 1: CR (Finch)

W4

Jan 30 (L) *Emma* II.I-XVIII (118-240)

Feb 1 (L) *Emma* II continued

Feb 3 (T) Stage 1: Close Reading completed in class

W5

Feb 6 (L) NAEL 10D Introduction ("The Romantic Period 1785-1832"); Wordsworth, "My Heart Leaps Up" (NAP 836); Shelley, "Hymn to Intellectual Beauty" (NAP 913-15); Quiz 2 on NAEL 10D Introduction opens

Feb 8 (L) Coleridge, "The Rime of the Ancient Mariner," Parts I-IV (NAP 854-61); Reflection 3 of 6 on Coleridge due

Feb 10 (T) Coleridge, "Ancient Mariner," Parts V-VII (NAP 862-70); Workshop on Stage 2: Thesis

W6

Feb 13 (L) *Emma* III.I-XIX (241-372); Quiz 2 closes

Feb 15 (L) *Emma* III continued

Feb 17 (No class) Stage 2: Thesis due

READING WEEK

W7

Feb 27 (P) Wordsworth, "Lines" (NAP 804-07); Coleridge, "Kubla Khan" (Podcast: "[How to Read William Wordsworth and Samuel Taylor Coleridge](#)")

Mar 1 (P) Keats, "The Eve of St. Agnes" (NAP 967-77), "To Autumn" (NAP 985-86) (Podcast: "[How to Read John Keats](#)")); Reflection 4 of 6 on Wordsworth or Keats due

Mar 3 (T) Workshop on Stage 3: Outline

W8

Mar 6 (L) NAEL 10E Introduction ("The Victorian Age 1830-1901"); Tennyson, "Tithonus" (NAP 1055-56); Quiz 3 on NAEL 10E Introduction opens

Mar 8 (L) Swinburne, "The Garden of Proserpine" (NAP 1205-07)

Mar 10 (T) Browning, "My Last Duchess" (NAP 1061-62); Stage 3: Outline due

W9

Mar 13 (P) (Podcast: "How to Read Virginia Woolf's *Mrs Dalloway*"); Quiz 3 closes

Mar 15 (L) Woolf, *Mrs Dalloway*

Mar 17 (T) Workshop on Stage 4: Essay (on Woolf)

W10

Mar 20 (L) Woolf continued

Mar 22 (L) Woolf continued; Reflection 5 of 6 on Woolf due

Mar 24 (T) Woolf continued

W11

Mar 27 (L) NAEL 10F Introduction (“The Twentieth and Twenty-First Centuries”); Quiz 4 on NAEL 10F Introduction opens

Mar 29 (P) Auden, “Funeral Blues” (NAP 1534); “Musée des Beaux Arts” (NAP 1536-37); “The Shield of Achilles” (NAP 1545–47) (Podcast: “[How to Read W. H. Auden](#)”); Reflection 6 of 6 on Auden due

Mar 31 (T) Oswald, “A Short History of Falling” (NAP 2143-44); Smith, “The Museum of Obsolescence” (NAP 2156); Stage 4: Essay due *for detailed feedback*

W12

Apr 3 (L) Eliot, “The Waste Land” (NAP 1404-17); Quiz 4 closes

Apr 5 (L) Eliot continued

W13

Apr 12 (L) Course Review; Stage 4: Essay due *for a numerical grade only*

15 Apr to 26 Apr: 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](#).

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.

Department Website

For more information about courses, programs, policies, events and contacts in the Department of English, please go to [our website](#).

Writing Support

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

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. Its email address is smecuofc@gmail.com.

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 at (403) 220-5881 or visit them on the 3rd Floor of the Taylor Family Digital Library.

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.

Other Important Information

- [Wellness and Mental Health Resources](#)
- [Student Success](#)
- [Student Ombuds Office](#)
- [Student Union \(SU\) Information](#)
- [Emergency Evacuation/Assembly Points](#)
- [Safewalk](#)