

**FACULTY OF ARTS  
DEPARTMENT OF ENGLISH  
COURSE OUTLINE**

**ENGL429: EIGHTEENTH-CENTURY POETRY**

Fall 2018

**Class date and time:** T/R 11:00-12:15 p.m. (Fall 2018)

**Room:** MS319

**Instructor:** Dr. Morgan Vanek  
**Email:** morgan.vanek@ucalgary.ca

**Office hours:** T/R 2:00-3:00 p.m.  
**Office:** SS1106

**Course description**

This is a course about how to read eighteenth-century poetry, and an opportunity to discuss why we should read eighteenth-century poetry now.

Thematically, the texts this course will consider range widely, but most share a preoccupation with the relationship between exteriors and interiors: with the parallel between the violence of a winter storm and a change in the political climate, for instance, or with the relationship between the social dynamics produced by emerging capitalism and new theories of mind (and madness). Early in the term, our class discussion will be focused on the formal innovations that eighteenth-century poets develop to explore these relationships: we'll consider, for instance, the heroic couplet and satire as forms well-suited to an age of public debate, and we'll trace the rise and implications of the eighteenth-century vogue for forms that seem to confuse the boundaries between animate and inanimate life, like personification. Along the way, we'll experiment with the difference between listening to poetry and reading it, and we'll join the authors we read in debate about the public role of poetry, with special attention to genres – like the georgic and the pastoral, along with mock forms of each – that treat the new economic order of the eighteenth century as a form of environmental change. By the end of this term, you will have developed the critical skills and vocabulary you need to explain how these Enlightenment forms and terms of inquiry continue to structure our world today, and you will be familiar enough with the goals, techniques, and limitations of the forms we have inherited to create your own imitation of an eighteenth-century poem about twenty-first-century life.

**Required readings**

Readings will include selections from Anne Finch, John Gay, Jonathan Swift, Alexander Pope, Lady Mary Wortley Montagu, Stephen Duck, Mary Collier, Mary Leapor, Christopher Smart, James Macpherson, Thomas Gray, Oliver Goldsmith, Anna Laetitia Barbauld, Ann Yearsley, Samuel Johnson, and William Cowper, among others. All of these readings will be drawn from the following anthology, which is available at the University of Calgary Bookstore:

- *Eighteenth-Century Poetry: An Annotated Anthology*, 3<sup>rd</sup> edition, ed. David Fairer and Christine Gerrard (Wiley Blackwell, 2015)

Additional readings by Phillis Wheatley will be posted on D2L. A number of helpful reference texts – including Adams's *Poetic Designs: An Introduction to Meters, Verse Forms, and Figures of Speech*, Abrams's *A Glossary of Literary Terms*, and the *MLA Handbook for Writers of Research Papers* (8<sup>th</sup> edition) – are also available and on reserve at the Taylor Family Digital Library.

**Assignments and evaluation**

<i>Assignment</i>	<i>Due date</i>	<i>Weight</i>
Assignment #1: One Poem, Three Ways (approx. 300 words x 3)	Sept. 27	15%
Assignment #2: Critical Edition		
Worksheet #1: Preliminary research questions	Oct. 11	5%
Worksheet #2: Research summary	Nov. 1	15%
Critical edition (copytext & footnotes)	Nov. 22	10%
Introductory essay & statement of significance (approx. 1800 words)	Nov. 22	30%
Assignment #3: Imitation & Explication (500 words)	Dec. 6	10%
Participation		
Sparking Group presentations	TBC	10%
In-class participation	Twice weekly	5%

### **Assignment details**

*Please note:* Additional instructions and assessment details (rubrics) for each of the following assignments will be provided in class.

#### **Assignment #1: One Poem, Three Ways (15%)**

At the end of a four-week module on reading poetry, you will be asked to choose one of the poems assigned for this course and interpret it three ways: once with an emphasis on the text's form or structure (i.e. rhythm and meter), once with an emphasis on its use of figurative language, and once with an emphasis on either its layout or its genre. Each interpretation – which you'll develop by responding to a series of prompts on a worksheet – should include both a clear argumentative claim and detailed explication of at least one formal feature of your primary text. Bonus marks will be available for selecting a text that we have not discussed in class before this assignment is due. Individually, each interpretation is worth 5% of your final grade; overall, this assignment is worth 15% of your final grade.

#### **Assignment #2: Critical Edition (60%)**

You will complete your major research project for this course in four stages. *Please note:* You are welcome to select a new primary text at any point during this process. If you do, however, please note that you must submit, along with your Critical Edition, drafts of Worksheets #1 and #2 related to the primary text you have ultimately decided to use.

##### *Worksheet #1: Preliminary Research Questions (5%)*

First, you will use Eighteenth-Century Collections Online (or a similar database) to find an eighteenth-century poem that you would like to prepare for wider scholarly use. Once you've chosen your text, you will complete a worksheet that will prompt you to take notes on any key terms, historical details, or other allusions that you'd like to investigate, along with general notes on the text's form, genre, and publication history. At the end of this worksheet, you will be invited

to draft 2-3 questions for further research towards your critical edition. Worksheet #1 is worth 5% of your overall grade for this course.

#### *Worksheet #2: Research Summary (15%)*

Next, drawing on both reference texts and secondary sources, you will summarize the results of the research you've completed to answer your preliminary questions. Looking outwards to other recent scholarship on the text, author, or genre or poem you've selected, you'll also summarize and describe the stakes of any significant scholarly debate on your research subject, and identify 2-3 potential points of intervention you might consider for the essay you'll write to introduce your critical edition. Worksheet #2 is worth 15% of your final grade for this course.

#### *Critical Edition (10%)*

Finally, you'll prepare a critical edition of your poem, or an edited version of the eighteenth-century poem that you found on Eighteenth Century Collections Online. In addition to presenting a polished copytext, your edition should be annotated, which means that it should include contextual footnotes to explain any significant allusions, any terms that might be unfamiliar to a new reader, and any changes you've made to the form or language of your primary text. Your critical edition (including both the copytext and your footnotes) is worth 10% of your final grade.

#### *Introductory Essay & Statement of Significance (30%)*

Your edition should also include an introductory essay of 1250-1500 words. This essay should present a close reading to illustrate what is unconventional or noteworthy about the text you've found, and make a strong case, engaged with other relevant scholarship, for what this text contributes to our understanding of some dimension of eighteenth-century life and literature.

Finally, along with your critical edition and introductory essay, you should also submit a brief (250-300 word) statement about why this text is relevant to a contemporary audience. This piece should be written in plain language (i.e. suitable for a non-specialist audience), and should include a note about where you imagine this statement might be published. Individually, your introductory essay is worth 25% and your statement of significance is worth 5% of your final grade; together, this portion of your research project is worth 30% of your final grade for this course.

#### **Assignment #3: Imitation & Explication (10%)**

This is a creative assignment. At the end of this term, you will be invited to adapt one of the eighteenth-century poetic genres we've considered – e.g. the georgic, the pastoral, the apostrophe, the elegy, the epistle, or mock versions of any of these genres – to describe some aspect of our contemporary moment. In the spirit of neoclassical imitation, your creative work should clearly reflect the influence of the eighteenth-century genre you've borrowed, but you are also welcome to depart from, update, or critique the genre in any way you'd like. Your imitation should be accompanied by a brief (500-word) explication. Written in the style of a conventional close reading, this explication should clearly identify how you've leveraged (or transformed) the conventions of the genre you've imitated to make a clear argument about the world. Individually, your imitation is worth 2% and your explication is worth 8% of your final grade; taken together, this assignment is worth 10% of your final grade for this course. Bonus marks will be available for those who wish to share their imitations during our final class meeting.

#### **Participation (15%)**

Your participation in this course will be assessed in two parts:

### *Sparking Group presentation (10%)*

Once during the term, you will be responsible for facilitating an in-class conversation as part of a Sparking Group. A few weeks before your group is scheduled to present, you should begin to meet outside of class to discuss the readings, and then collectively prepare 2-3 discussion questions on the material assigned. Outside of completing the assigned readings, you do not have to do any extra research to develop your questions, nor are you required to have answers to the questions you raise.

*These 'Sparking Questions' must be submitted on the Sunday before the Tuesday class in which the material will be addressed, though the group is also welcome to send the questions to me earlier for discussion or direction. On Monday, I will post your Sparking Questions on D2L, and all students will be expected to have read and considered them by the time we meet again on Tuesday. This presentation is worth 10% of your final grade for this course – and because this presentation is meant to be a collective effort, each member of your group will receive the same grade.*

### *In-class participation (5%)*

The rest of your participation grade (5%) will be based on your contributions to our in-class discussion. You will not be penalized for being absent, but just showing up is not a sufficient contribution to the class. Evidence of active and substantial engagement in this course will include: 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 your books and critical readings with you to class.

## **Policies & Guidelines**

### **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 class, to keep from interrupting one another, and to give your full attention to our discussion. Rudeness, derogatory language, or personal attacks are not permitted. Also, you are welcome to take notes on a laptop, but please be mindful about your use of electronic devices in class. Checking social media sites, sending personal messages, and participating in other online activities unrelated to class distracts both you and the people around you – so unless the whole class has been asked to log on to D2L as part of a specific course activity, please use your laptop only for word processing or accessing our readings, and keep your cell phone stowed in your pocket or bag.

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

Some of the texts assigned for this course will ask you to think critically about the literary construction of difference, and many of our in-class discussions will address the contemporary legacies of the diverse 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 that 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 on D2L. Whenever possible, however, I prefer to discuss course business in person during office hours, so I hope you will visit me during my twice weekly office hours (Tues. and Thurs., 2:00-3:00 p.m.), or email me to set up an appointment. Also, at least one week before each major writing assignment is due, I will circulate a sign-up sheet for appointments during and outside of these regular office hours, and I am always happy to use these appointments to discuss your work in progress. You will be able to find me in room SS1106 (down the hallway to the left of the elevators).

If you have a brief question about course business that has not been addressed on the syllabus, you are also welcome to email me. Please use your University of Calgary email address and put the course code [ENGL429] in your subject heading to ensure a prompt reply. Note, however, that I do not check my email regularly after 7:00 p.m. or on weekends. For additional advice about professional communication, please refer to the resources posted on D2L.

### **Late Assignments**

All assignments must be submitted via D2L as either a Word document (.doc) or PDF (.pdf) by or before 11:59 p.m. on the day that they are due.

For all written assignments, the late penalty is 2% per business day (up to a maximum of 5 business days, after which point the essay will receive a mark of 0). There are no extensions. In the case of serious illness, please email me as soon as possible to discuss an alternate submission date, and plan to submit [appropriate documentation](#) along with your assignment. Late papers should also be submitted online as a PDF (.pdf).

If you must be absent on the day that your Sparking Group is scheduled to present, please email me as soon as possible to discuss alternative presentation dates. (In most cases, you will be moved into a Sparking Group presenting later in the term.)

### **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, you must complete an Application of Deferment of Term Work form. For more information, refer to [the University Calendar site on the Deferral of Final Examinations](#). See [Calendar](#).

### **Grading system**

In this course, all essays, midterms, and exams will receive a numerical grade, which can be

converted to the [University of Calgary's four-point Undergraduate Grading System](#) using the following scale:

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

*Notes:* According to the University Calendar (F.1), instructors may use their discretion when rounding upwards or downwards when the average of term work and exams is between two letter grades. Also, although the A+ is solely an honorific that entails no additional points in the four-point system, I will use this mark to distinguish superlative work that exceeds expectations in style, correctness, intellectual depth and breadth, sophistication, and originality.

Students do not need to complete every assignment in order to pass this course.

### **Grade appeals**

Consult [the University Calendar site on the Reappraisal of Grades](#) and request advice from the English Department office, SS 1152. Please note that “mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision.”

### **Academic regulations and schedules**

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

## **Academic Integrity**

Plagiarism, even where it is unintentional, is a serious academic offense. Please read the following information carefully. 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:

1. Plagiarism - 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.

While it is recognized that 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. Advice on adequate documentation can be found [here](#).

### **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 Counseling**

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**

For program planning and advice, contact the Student Success Centre at (403) 220-5881 or visit them on the 3<sup>rd</sup> 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. You can also visit [the Faculty of Arts website](#) for more detailed information on common academic concerns. You can reach the Student Ombudsman's 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.

## **Library and Research Support**

You can find the English library and research guide [here](#). Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. You can contact here at [maboym@ucalgary.ca](mailto:maboym@ucalgary.ca).

## **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](#).

## **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. SMRWC also 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. You can contact SMRWC at [smecuofc@gmail.com](mailto:smecuofc@gmail.com).

## **Contact for Students Union Representatives for the Faculty of Arts**

[arts1@su.ucalgary.ca](mailto:arts1@su.ucalgary.ca), [arts2@su.ucalgary.ca](mailto:arts2@su.ucalgary.ca), [arts3@su.ucalgary.ca](mailto:arts3@su.ucalgary.ca), [arts4@su.ucalgary.ca](mailto:arts4@su.ucalgary.ca)



## **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.

## **Freedom of Information and Protection of Privacy Act**

As a publicly funded institution, the University of Calgary is under the jurisdiction of the provincial *Freedom of Information and Protection of Privacy* (FOIP) Act in all aspects of its operations as a publicly funded institution. For more information, please contact [the Legal Services office](#).