DEPARTMENT OF ENGLISH
ENGL 441: British Romanticism
WINTER 2021

Instructor	Dr. David Sigler
Email:	dsigler@ucalgary.ca
Web Page:	D2L (access via MyUofC portal)
Office Hours:	individual consultations on Zoom. Tuesdays 9:30–10:45 a.m., Thursdays 4:00–5:00 p.m. Book an appointment at www.sigler.youcanbook.me.
Graduate Teaching Assistant:	Ms. Min Lei (min.lei@ucalgary.ca). Meetings available by appointment.

Course description:
A study of selected British literary works from the period roughly between the 1780s and 1830s. Includes such authors as Jane Austen, William Wordsworth, William Blake, Percy Bysshe Shelley, and Mary Shelley. Prerequisites: 12 units of courses labeled English at the 300-level or above.

Course format:
This course will take place **online** via Desire2Learn (D2L) and Zoom. Learning will occur in both synchronous (i.e., real-time) and asynchronous (i.e., students complete on their own time each week) contexts. We have 13 synchronous course sessions, which we hold on Zoom every Thursday from 12:30–1:45 p.m. The asynchronous work, which students can schedule themselves as convenient throughout the early part of the week, must be completed before Wednesday at noon each week. To succeed in the course, students will need to engage with the material, and be consistently present, in both settings.

Each week, students will complete the assigned reading and watch two lecture videos from the instructor. Generally, one video will introduce the week's readings, the other will offer some analysis of a key passage or concept. Students will complete a small project each week (or rather most weeks) before Wednesday at noon, and watch/read the work of some of the other students. The primary texts that will be the basis of this asynchronous work are listed as Readings Group A on the Reading Schedule. On Thursdays, we will convene on Zoom to discuss a separate but related primary text—these are listed under Readings Group B of our Reading Schedule. The Reading Schedule is posted to D2L for your continual reference.

Course learning outcomes:

Upon successful completion of this course, students will be able to:

1. Demonstrate deep knowledge of a range of literary writings from the British Romantic period, including some of the period's key authors and texts;
2. Analyze late eighteenth- and early nineteenth-century literary writing in a range of genres, including fiction, poetry, and travel writing;
3. Generalize from points 1. and 2., to form an understanding of what "Romanticism" meant as a literary movement and period, including what formal and thematic traits can be said to differentiate Romantic-era writing from earlier and later periods of British literature;
4. Understand and interpret literary texts in relation to their historical and cultural contexts;
5. Pay close attention to the language of a literary text;
6. Perceive the relevance of Romantic-era writing to our contemporary moment;
7. Write a convincing academic paper using the conventions of English as an academic discipline, combining original analysis of a given text with independent research and engagement with existing scholarship;
8. Engage in meaningful conversations about literature with peers, in synchronous and asynchronous formats.

Texts and readings:
There is no need to purchase any books for this course. The required readings are all available in electronic format and linked on D2L. If it were me, though, I'd probably buy a copy of Austen's *Mansfield Park*, in any major edition, just because it can be difficult to read a novel of this length on a computer screen. The novel is widely available in used and new condition alike from really any bookseller or library.

Required readings (links available on D2L under "Content"):
- Jane Austen, *Mansfield Park* (the electronic edition I have linked to is by First Avenue Classics, but if you prefer to read a codex book, you can purchase any edition)
- Anna Letitia Barbauld, "Inscription for an Ice-House"
- William Blake, "Europe: A Prophecy" and "The Book of Thel"
- Samuel Taylor Coleridge, "Christabel" and "The Rime of the Ancient Mariner"
- William Earle, *Obi, or The History of Three-Fingered Jack* (ed. S. Aravamudan)
- John Keats, "To Autumn," "Ode on a Grecian Urn," "Ode on Melancholy," "Ode to a Nightingale"
- Mary Shelley, *Mathilda*, electronic edition from The Floating Press
- Percy Bysshe Shelley, "To a Skylark" and "Epipsychidion"
- Charlotte Smith, *Elegiac Sonnets*, in *The Poems of Charlotte Smith*, ed. S. Curran.
- Mary Wollstonecraft, from Letter I and Letter IV from *Letters Written During a Short Residence in Sweden, Norway, and Denmark* (1796). As excerpted in *Travel Writing 1700−1830: An Anthology*, edited by Bohls and Duncan.
- William Wordsworth, selections from *The Poems of William Wordsworth*, ed. J. Curtis, vol. I.

Learning Technologies and Requirements

In order to successfully engage in their learning experiences at the University of Calgary, students taking online 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.

Most current laptops will have a built-in webcam, speaker and microphone.

Assignments and Evaluation:

Paper 1 (1300–1600 words long): **Elegiac *Mansfield Park*. 35%**
An analysis of Jane Austen's third novel in light of one or two of Charlotte Smith's sonnets (of your choosing). The paper is to be 1300-1600 words long, including the works cited. It is not meant to be a research paper, though peer-reviewed outside sources are not forbidden if you desire to use them and you cite them properly. The main thing is that you engage closely with Austen's novel in ways that Smith has made thinkable. This assignment is due by 11:59 p.m. on Friday, February 12, uploaded to D2L. It is graded using anonymous evaluation. You will receive instructor comments by video in D2L.

Paper 2 (1300–1600 words long): **Research paper. 29%**
A research paper offering an original analysis of one or more of our required readings from the post-February 11 part of the semester (i.e., Wollstonecraft and onward). You will choose amongst a set of given essay prompts. This assignment is graded using anonymous evaluation. It is due by 11:59 p.m. on Monday, April 12, uploaded to D2L. You will receive instructor comments by video in D2L.

Weekly Asynchronous Engagement Projects. 30%
Each student will complete a short engagement project for any 10 of our 13 weeks of class. These projects demonstrate the student's depth of engagement with the assigned reading and help build our learning community. You can complete these short projects in any order. You can deliver at most one assignment per week. The submission of this work is not anonymized, so that it can better foster community and conversation. You will submit your work to a weekly thread under the "Discussion" tab of the D2L site, such that it becomes part of the week's learning materials for everyone.

To receive credit, your work must be posted to D2L under "Discussions" before Wednesday at noon that week. Your classmates will learn from your work and respond to it. You are encouraged to complete the work as early in the week as possible, so that other students will have time to access it and respond. The eligible subject matter for this work is the work in "Readings Group A" of our reading schedule. These are the texts that are to be the basis of our

asynchronous discussions each week throughout the semester. Do not use the texts from "Readings Group B" for these Engagement Projects—those are for our synchronous discussion on Zoom each Thursday.

The projects will take four forms. You will choose which of the texts to approach in which ways.

1. Make It Relevant (4–6-minute video) x 2
   Record a video, approximately 4–6 minutes long, in which you explain how the week's reading is relevant to a current issue in our lives today. So, for instance: you could discuss how *Mansfield Park* gives us insight into the peculiar challenges of dating during the Covid-19 pandemic; you could discuss how *Obi* can be seen to respond, hundreds of years in advance, to the Black Lives Matter movement; you could discuss how "Christabel" anticipates hip-hop in its experiments with rhyme and meter, or how it opens important questions in relation to recent queer theory. You could think about the week's reading in relation to a news story, a cultural or political issue, or perhaps an twenty-first century literary or theoretical question. You will make two such videos over the course of the semester.

2. Close Reading (300–400 words, not counting where you quote the passage) x2
   Find a short passage from the week's reading and scrutinize it extremely closely, to show us something interesting happening in the language of the passage that we wouldn't likely have noticed at first glance. The shorter the passage the better, because then you can really get in there and develop your analysis in greater depth. Basically, your job is to open a gap of some sort between the supposed meaning of your passage and its literary language— between what it's trying to say and how it's saying it. And then to explain why that gap is significant or interesting.

   To get there, you might pay attention to things such as diction (is the language chosen simple or complex? What sorts of discourses are the words drawn from? Are there any ironies implicit in those choices?), syntax, tone, assonance, consonance, figurative language (e.g. metaphor, simile, metonymy, synecdoche, personification, allusion), rhetorical devices (e.g. irony, repetition, hyperbole, bathos, chiasmus). If it's poetry, you might consider things like rhyme, meter, rhythm, enjambment, caesura. Where does the passage depart from its expected patterns, through use of spondee or trochaic substitution or internal rhyme or half-rhyme, for instance—what are the effects of these things and why do they complicate what had seemed to be the meaning of the text? If it's prose, you could also or alternatively think about the narrative structure: who is narrating, what do they know and what don't they know? Is the plot being advanced (i.e., is something 'happening'?) and, if not, then what *is* happening? How does the passage, in its small subtle features, upend or work against the aims of the larger text, or highlight an unexpected dimension of the text? Do any of the metaphors misfire, for instance, or function in an unexpected or unusual way?

Obviously, you can't do all of this, or even most of this, in the allotted space. Choose the elements that are particularly fascinating for the passage you have chosen and focus your analysis there. You will deliver two such close readings over the course of the semester.

3. Historical Context (4-6-minute video) x2

Record a video, approximately 4-6 minutes long, in which you explain some historical context relevant to the week's reading. You will research this independently. Deciding what counts as a relevant context is a part of the work here: is Austen obliquely commenting on the Napoleonic Wars, so you would like to explain that situation and its relevance to the novel? What was the status of private theatricals in the Regency period? Is Shelley's work responding to recent developments in the era's sexual ideologies? Is ballad meter significant in its political affiliations? Were there important changes in agriculture underway when Keats wrote "To Autumn"? Do some of this research (ideally using some peer-reviewed sources) and offer a video filling in some of that context for your classmates in a way that will enhance everyone's understanding of the text. You will deliver two such videos over the course of the semester.

4. Responding to other students' work (c. 200 words) x4

During weeks in which you haven't delivered fresh work of your own for items #1-3, you can offer a written response to another student's work on those items. You do so by leaving a written reply to the student's post on D2L, engaging with what they have said or written. Explain what you like about their work, but don't simply affirm that they have done a good job—also bring to the conversation some ideas of your own from the week's reading, or help your classmate push their thinking one more step along, by, for example, raising questions for the original poster to think about. You will do this four times, in four different weeks over the course of the semester.

Your 10 Weekly Engagement assignments will be evaluated all at once, at the end of the semester—you can think of your weekly work as additions to an electronic portfolio. The Teaching Assistant will be doing the primary evaluation of the work and recommending a grade. The work is evaluated as follows:

50% of the Weekly Engagement grade simply measures your consistent completion of these projects in good faith. Are you doing the work required?
      If you complete 10/13 weeks: A
      If you complete only 9/13 weeks: B
      If you complete only 8/13 weeks: C
      If you complete only 7/13 weeks: C-
      If you complete between 4 and 6 of the projects: D
      If you complete only 3 or fewer of the projects: F

Completing more than 10/13 assignments would have no effect on your grade—we simply evaluate the first 10 submitted, as broken across the necessary range of four assignment types.

The other 50% of the Weekly Engagement grade measures your level of originality, sophistication, and insight in these projects, taking the work as a total portfolio of work delivered over the whole semester. This is evaluated with a letter grade. It's depth, not quantity, being evaluated, but students must complete at least 6 of the assignments to earn a grade of C or higher on this part of the evaluation.

Contributions to discussion in the synchronous Zoom space: 6%
This category evaluates the quality, frequency, and consistency of students' contributions to the synchronous discussion on Zoom through April 1. The course teaching assistant will be tracking student performance in this regard. The instructor does the tracking if and when Ms. Lei is leading the discussion. The quality and frequency of these contributions will be measured against a rubric, posted to D2L, in arriving at the T.A.'s recommendations for a grade in this category. The grade will be posted to D2L by April 8. Note that this is not a grade for attendance—that is, logging in to the meeting but withholding active participation is, for the purposes of this assessment, exactly the same as not attending. Contributions to discussion can take the form of oral discussion or discussion in the general Zoom chat channel, but the strongest contributors would offer a blend of both over the semester's work. Other forms of engagement such as private chat messages, office hour visits, or questions submitted by email do not carry any weight for the purposes of this assessment. That's because we are specifically assessing your contributions to the general discussion in the synchronous Zoom space. We do not guarantee that every class meeting will be formally tracked, but we will track enough meetings to generate an adequate data set from which to evaluate the body of each student's work over the semester.

Expectations like this are slightly difficult, given that we are studying Romanticism in the midst of a twenty-first century pandemic, just as Mary Shelley imagined we would do in her novel *The Last Man*. Though it is awful to contemplate, it is quite possible that some students may get sick over the semester or have to take on a wave of unexpected obligations. If this happens, I want to work with you to find a workable alternative to synchronous participation until you are able to rejoin us. If a situation emerges that will, for more than a couple of weeks, impede your ability to join our conversation, do please let me know and we can devise an alternative project for you. The alternative project will likely be a literature review of peer-reviewed scholarship on the relevant Reading Schedule B materials.

ATTENDANCE AND PARTICIPATION EXPECTATIONS
Every Thursday, we meet on Zoom for the synchronous portion of the course, which is a live discussion of the texts in "Readings Group B" of the Reading Schedule. Barring emergency, you are expected to attend this synchronous portion of the course and to participate heartily in the conversation. These are student-centred discussions of the course material. There is no lecture component to these Thursday sessions, as the instructor will already have posted lectures each week by recorded video. Attendance is not taken at these Thursday sessions, but we keep track

of the quality and frequency of students' contributions to the discussion. You are expected to be part of the conversation. The synchronous Zoom sessions will not be recorded, as these are student-driven events, and I want to encourage everyone to take intellectual risks and to jump, without fear of being immortally wrong, into the flow of live discussion. Our synchronous work each Thursday takes place as a discussion—meaning that student voices are prioritized. The instructor's role is to get the discussion started and to guide it. But it's up to you, through your questions and contributions, to move the discussion where you would like it to go.

Before our Thursday sessions, students should set up their device in a quiet place, relatively free from distractions, and arrange a plan for note taking, either by hand or in a side window. All participants are encouraged to have their video camera on during the Zoom session—it really helps, in creating a discussion space, to see everyone's faces.

When you enter the Zoom meeting, your microphone will be, by default, muted. Please keep your microphone muted throughout the session to eliminate background noise, except when you are speaking. Only one person should be speaking at a time. When you wish to speak, which I hope you will each week, use the electronic "raise hand" feature and wait to be called on. When in the smaller breakout groups, everyone can/should unmute their microphones, to more easily enable the quick back and forth of discussion. Students are encouraged to use the chat function to add constructive commentary to the discussion or to ask questions. There, like everywhere else, we must observe all of the rules of regular classroom discussion—i.e., staying focused on the discussion at hand, and helping to create a learning environment in which there is respect for the dignity of all, fair treatment of individuals, respect for academic freedom, and respect for university resources (e.g., the Zoom meeting space) and the property, including intellectual property, of individuals.

Office hours:
The instructor holds video office hours on Zoom, which is your opportunity for one-on-one consultation. This is time that I reserve specifically to help you, and I encourage you to use it. It's especially important because, in an online course with anonymized papers, it can be especially hard for us to get to know each other. I am eager to work with you in a broader sense than just the completion of various readings and assignments, and office hours are often how such mentoring relationships are built. They can be a good way to introduce yourself to me, to ask for guidance, advice, or clarification on theoretical questions, to let me know how you are doing with the material, or to ask more narrow questions—or more advanced or basic questions—than may be of interest to the wider Thursday group.

How it works: sign up for a 15-minute appointment via https://sigler.youcanbook.me/. Be sure to use your first and last name and your ucalgary.ca email address. Then log in to the Zoom meeting at the start of your timeslot, and I will admit you from the waiting room once my previous student meeting ends. This may not be right at the start of the timeslot, because the previous meeting(s) will sometimes take longer than expected, but I will call during the timeslot and be available to you for a 15-minute meeting. If you do not answer when I call, then I will call a second time a couple of minutes later; if you do not answer this second attempt, you can

sign up for a different timeslot if you like. Consultations at other times, as mutually convenient, can be arranged upon request—just email to ask.

The course teaching assistant can also meet with students by appointment. To set up such a meeting, email Ms. Lei to ask for an appointment, suggesting a few possible times within normal business hours and explaining the topic that you'd like to discuss, and she will set up the appointment at a mutually convenient time.

A note on anonymous submission of the papers: Anonymized grading of the papers, I think, is desirable for three main reasons: first, it counteracts the effects of conscious or unconscious bias, to help ensure that every student is graded on the quality of their work rather than relative to expectations; second, it reminds everyone involved that it's the specifically the work that's being evaluated, and not, say, the enthusiasm of the student; third, it replicates, to some extent, the process of peer review for professional academic research, and thus may be considered good practice for academic life.

These benefits are real and important to me. Yet the anonymity is compromised whenever a student discusses their ideas-in-progress with me during office hours, seeks other kinds of personalized academic mentoring, or requests an extension to a deadline. In my view, the benefits of personalized mentoring outweigh the risk incurred. So: allow me just to say that my highest priority here is your learning, and especially the development of your knowledge and capabilities. I am glad to be given opportunities to get to know you and your ideas as you are developing them, or to help accommodate you when you need help, and this is better, I think, than preserving at all costs the integrity of a blind review system.

If you would like to discuss your ideas for the papers without compromising your identity, you can alternatively make an appointment for a 15-minute consultation with the Teaching Assistant, as this would keep your authorship hidden. These can be arranged by emailing the Teaching Assistant to find a mutually convenient time to meet.

Late work and COVID-19: I recognize that you are human beings, each with complicated lives, and lives that may easily be affected, directly and indirectly, by the ongoing crisis that is COVID-19. You might get sick, or have to care for someone who is sick, or lose your job, or have to move suddenly. I too may be affected by any of this. And so it is my intention to see you as persons first, and student-productivity-widgets second: if, based on such circumstances, you need some extra time to complete one of the papers, please let me know as early as you can, by email, and we will work together to make a fair arrangement (i.e., usually an extension of a day or two). Generally, I will not entertain requests for flexibility within 24 hours of the assignment deadline, so please do get in touch with me as early as you can. I am always glad to be kept updated as you face the particular challenges of this moment. Normally, students should get their work done on time, but this flexibility can be extended, usually not more than once a semester, when circumstances demand it.

In cases where such an arrangement is not made in advance of the deadline, papers submitted after the deadline will be penalized with the loss of a third of a letter-grade (e.g., A- becoming B+) for each day that the assignment is overdue. No assignments of any kind shall be accepted one week past the assignment deadline without the prior consent of the instructor.

Late work will not be accepted for the Weekly Engagement Projects, except in an emergency situation as approved by the instructor. There is some flexibility built in there, as you can decide which 3 weeks of the term you will not be delivering an Engagement Project. Therefore, if one week you won't be able to complete the work by the deadline, simply do not complete the work that week and use the week as one of those three.

Conduct
Students are expected to demonstrate behaviour in class—in our Zoom meetings, on D2L, and on other course platforms—that promotes and maintains a positive and productive learning environment. Your conduct must be consistent with the University of Calgary Calendar provisions on the Code of Conduct, and the policy on Non-Academic Misconduct policy. These conduct policies can be found at: http://www.ucalgary.ca/pubs/calendar/current/k.html

Zoom is a video conferencing application that will allow us to meet at specific times for a live video conference, so that we can have the opportunity to meet each other virtually and discuss relevant course topics as a learning community. 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 our Zoom sessions, you play a role in helping to create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others.

Zoom links, meeting codes, and passwords are to be used only by students registered in the course. To help ensure that our Zoom sessions are private, please do not share the Zoom link, meeting code, or password with others, nor on any social media platforms. 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 may 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 will 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/.

The D2L site is to be visited exclusively by those who are enrolled in the course.

During class time, your attention needs to be focused on the conversation at hand. Please refrain from other activities that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University's Internet and email use policy,

which can be found at: **https://ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-electronic-resources-and-information-policy**

Grading system:
Work in this course will be graded by letter grade, which is ultimately converted to a percentage according to 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

The University of Calgary's four-point Grading System, as described in the Calendar; (http://www.ucalgary.ca/pubs/calendar/current/f-2.html) will be used in this course.
A+/A (4.0); A- (3.7); B+ (3.3); B (3.0); B- (2.7); C+ (2.3); C (2.0); C- (1.7); D+ (1.3); D (1.0); F (0)

Please note that, according to the University Calendar (F.1), instructors may use their discretion when rounding upwards or downwards when the average of term work is between two letter grades. Please do not contact the instructor to suggest such consideration; borderline cases will be considered automatically, though normally no rounding is done.

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

There is no Registrar-scheduled exam for this course. There are no extra credit opportunities available in this course. Students need not complete all assignments, or any particular assignment, to receive a passing grade for the course.

A note about course materials
The media recording of class lectures, Zoom videoconferencing sessions, or distribution of posted course content, whether these materials were generated by instructor or by a student, is inconsistent with the Code of Conduct and may result in discipline in accordance with the Student Non-Academic Misconduct Policy and Procedure. Students may not make or distribute screen shots, photographs, or audio or video recordings of class discussion, lecture material, or office hour consultations unless granted written permission by the instructor. The lecture videos and all other course materials generated by the instructor are the instructor's intellectual property. Student-generated work is the intellectual property of the student author.

Plagiarism:
Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possible suspension or expulsion from the university.

"Plagiarism" occurs when a Student presents the ideas, expression of ideas or work of another individual as the Student's own. Work may include algorithms, code, composition, data, methods, design, formulae, images, indigenous oral teachings, art and ceremonies, organization of ideas, and scientific and mathematical concepts.
https://ucalgary.ca/policies/files/policies/student-academic-misconduct-policy.pdf

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. We strive 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 **http://english.ucalgary.ca/scribe-and-muse-english-club.**
Our email address is **smecuofc@gmail.com**.

English Department Website:
For more information about courses, programs, policies, events and contacts in the Department of English, please go to our website at https://arts.ucalgary.ca/english**.** 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 U of C students.
http://www.ucalgary.ca/ssc/writing-support

Library and Research Support:
Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: **maboyd@ucalgary.ca**.
Find The English Pages research guide here:
https://library.ucalgary.ca/sb.php?subject_id=52619

Follow the Department of English on Facebook & Twitter:

Academic regulations and 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 **https://www.ucalgary.ca/pubs/calendar/current/welcome.html**

Grade appeals:
Consult the following University Calendar link and request advice from the English Department office, SS 1152 or email adveng@ucalgary.ca. Please note that "mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision."
http://www.ucalgary.ca/pubs/calendar/current/i.html

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 form must be completed. The University also has regulations governing the deferral of final examinations. See Calendar:
http://www.ucalgary.ca/pubs/calendar/current/g-6.html
http://www.ucalgary.ca/pubs/calendar/current/g-7.html

Student Accommodations:
ACADEMIC ACCOMMODATIONS
The student accommodation policy can be found at:
https://www.ucalgary.ca/pubs/calendar/current/b-6-1.html
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
https://www.ucalgary.ca/pubs/calendar/current/b-6.html
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
at **https://www.ucalgary.ca/pubs/calendar/current/b-6-2.html**

Faculty of Arts Program Advising and Student Information Resources:
Have a question, but not sure where to start? The new Arts Students' Centre (ASC) is your information resource for everything in Arts! Drop in at SS102, call us at 403-220-3580 or email us at **ascarts@ucalgary.ca**. You can also visit the Faculty of Arts website at **http://arts.ucalgary.ca/undergraduate** which has detailed information on common academic concerns.

*RESEARCH ETHICS (if applicable)
If a student is interested in undertaking an assignment that will involve collecting information from members of the public, they should speak with the course instructor and consult the CFREB Ethics (**http://www.ucalgary.ca/research/researchers/ethics-compliance/cfreb**) before beginning the assignment.

*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.

*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.

*COPYRIGHT LEGISLATION
All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (https://www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright-policy.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorised 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
https://www.ucalgary.ca/pubs/calendar/current/k.html.

*MEDIA RECORDING (if applicable)
Please refer to the following statement on media recording of students:
https://elearn.ucalgary.ca/wp-content/uploads/2020/05/Media-Recording-in-Learning-Environments-OSP_FINAL.pdf

*Media recording for lesson capture
The instructor may use media recordings to capture the delivery of a lecture. These recordings are intended to be used for lecture capture only and will not be used for any other purpose. Although the recording device will be fixed on the Instructor, in the event that incidental student participation is recorded, the instructor will ensure that any identifiable content (video or audio) is masked, or will seek consent to include the identifiable student content to making the content available on University approved platforms.

*Media recording for self-assessment of teaching practices
The instructor may use media recordings as a tool for self-assessment of their teaching practices. Although the recording device will be fixed on the instructor, it is possible that student participation in the course may be inadvertently captured. These recordings will be used for instructor self-assessment only and will not be used for any other purpose.

*Media recording for the assessment of student learning
The instructor may use media recordings as part of the assessment of students. This may include but is not limited to classroom discussions, presentations, clinical practice, or skills testing that occur during the course. These recordings will be used for student assessment purposes only and will not be shared or used for any other purpose.

SEXUAL VIOLENCE POLICY

The University recognizes that all members of the University 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. Please see the policy available at https://www.ucalgary.ca/policies/files/policies/sexual-violence-policy.pdf

*OTHER IMPORTANT INFORMATION
Please visit the Registrar's website at: https://www.ucalgary.ca/registrar/registration/course-outlines for additional important information on the following:
- Wellness and Mental Health Resources
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

Universal Student Ratings of Instruction (USRI):
"At the University of Calgary, 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 (**www.ucalgary.ca/usri**). Your responses make a difference – please participate in USRI Surveys."

PLAGIARISM
Plagiarism is an extremely serious offence. 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 at the following web sites:
http://owl.english.purdue.edu/owl/resource/747/01/

Students who are absent from class assessments (tests, participation activities, or other assignments) should inform their instructors as soon as possible. Instructors may request that evidence in the form of documentation be provided. If the reason provided for the absence is acceptable, instructors may decide that any arrangements made can take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test. For information on possible forms of documentation, including statutory declarations, please see https://www.ucalgary.ca/pubs/calendar/current/m-1.html.

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.