

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

**ENGLISH 517.23-03: THEORETICAL AND CULTURAL STUDIES**

**Course Title:** Beyond the Sea: Approaches to Transatlantic Literary Studies

**Class Date and Time:** W 12:30-3:15 p.m. (Winter 2017)

**Room:** SS1015

**Instructor:** Dr. Morgan Vanek

**E-mail:** morgan.vanek@ucalgary.ca

**Office hours:** T/R 1:00-2:00

**Office:** SS1106

**Course description**

In an age of increasing travel, trade, and exchange of all kinds, writes Daniel Defoe, “a true-born Englishman’s a contradiction / in speech an irony, in fact a fiction” – and a myth best understood through the study of conflict and conquest.

Today, the field of transatlantic studies puts Defoe’s 1701 critique into practice, centring an archive of writing about the circulation of goods, bodies, and ideas facilitated by Atlantic crossings and a comparative approach that emphasizes the reciprocal influences of the literary nationalisms emerging on either side of the ocean. In this course, we’ll join this conversation, reading ‘across’ British, American, and early Canadian literary traditions to interrogate the range of new metaphors that have appeared to help articulate the experience of transatlantic contact and influence – from the rhizome to the machine to the cracked mirror to the metaphor itself. Along the way, we’ll look closely at who travels (and why) in literature of the long eighteenth century, and we’ll explore how the formal tropes of transatlantic literature – including stories of displacement and exile – have been leveraged to narrate new national identities increasingly grounded in land. By the end of this course, you will be able to describe the origins and implications of the trans-, cis-, and circum-atlantic interpretative frameworks the field has produced so far, and you will be prepared to explain what and how these methods can contribute to contemporary postcolonial studies, ecocriticism and environmental studies, and nation-based studies of literature and culture.

**Required readings**

- Defoe, *Moll Flanders* (Norton, ed. Rivero)
- Rowson, *Charlotte Temple* (Norton, ed. Rust)
- Equiano, *The Interesting Narrative of the Life of Olaudah Equiano* (Norton, ed. Sollors)
- Brooke, *The History of Emily Montague* (Borealis, ed. Moss)
- Anon., *The Female American* (Broadview, ed. Burnham)
- Earle, *Obi or, The History of Three-Fingered Jack* (Broadview, ed. Aravamudan)

Critical and theoretical readings will include works by Benedict Anderson, Donald Pease, David Armitage, Edward Said, Mary Baine Campbell, Mary Louise Pratt, Wai Chee Dimock, Arjun Appadurai, Roxann Wheeler, Paul Gilroy, Ian Baucom, Gilles Deleuze and Félix Guattari, among others. These readings, along with short selections by Richard Steele, Mary Rowlandson, James Grainger, and J. Hector St. John de Crèvecoeur, will be posted on D2L.

**Recommended:** *MLA Handbook for Writers of Research Papers* (8<sup>th</sup> ed.)

## Assignments and Evaluation

| <i>Assignment</i>                               | <i>Due date</i>   | <i>Weight</i> |
|---|-------------------|---------------|
| <b>Tracks 1 &amp; 2</b>                         |                   |               |
| Response Papers (450 words x 2; 15% each)       | TBD (2x/term)     | 30%           |
| Facilitation Plan (1 pg. x 2; 5% each)          | TBD (2x/term)     | 10%           |
| Participation                                   | Weekly            | 5%            |
| <b>Track 1: Research</b>                        |                   |               |
| Proposal (500 words)                            | Mar. 10           | 15%           |
| Presentation (10 min.)                          | TBD (Weeks 11-12) | 5%            |
| Article (2500-3000 words) & abstract            | Apr. 12           | 35%           |
| <b>Track 2: Teaching</b>                        |                   |               |
| Model assignment (500-750 words)                | Mar. 10           | 15%           |
| Presentation (10 min.)                          | TBD (Weeks 11-12) | 5%            |
| Syllabus & teaching statement (min. 2500 words) | Apr. 12           | 35%           |

## Assignment details

There are two tracks in this course: one focused on developing the skills and some of the products that literary critics typically use to share their research with one another (e.g. scholarly articles), and one focused on developing the skills and some of the products that literary critics typically use to share their research with students (e.g. syllabi and assignments). Just after Reading Week (Week 8), you will be invited to choose one of these tracks for your final projects. The following assignments, however, are required for students in both Track 1 and Track 2.

### Tracks 1 & 2

#### *Response Papers (30%)*

Over the course of this term, you will be required to prepare two brief response papers: one that summarizes and provides a response to a critical article that introduces a specific scholarly debate related to one of our primary texts, and another that summarizes and explores the implications of a theoretical reading about the promise and limitations of transatlantic literary studies. Each of these responses should be written in plain language, but should nonetheless thoroughly and critically engage with the assigned reading and pose 2-3 interesting questions for discussion in class.

These responses must be submitted via email by 5:00 p.m. on the Sunday before the class in which the assigned material will be addressed. On Monday, I will post your response on D2L, and all students will be expected to have read and considered it by the time we meet again on Wednesday. Each response is worth 15% of your final grade. An assessment rubric and additional instructions will be provided in class.

#### *Facilitation Plan (10%)*

During the same weeks that you will complete each of your response papers, you will also be responsible for working with a group of 2-3 other students to facilitate 30 minutes of class discussion on your assigned texts. To prepare for this discussion, you will meet with the other students presenting on that day to collaboratively design a facilitation plan. This plan should include a clear outline of your objectives and key points, and an explanation of the purpose of any tools (e.g. handouts) or activities you include. This facilitation plan, along with a brief reflection on your discussion with the class, must be submitted via email by 5:00 p.m. on the Friday following your presentation. All group members will receive the same grade for each facilitation plan, and each plan is worth 5% of your total grade. An assessment rubric and additional instructions will be provided in class.

### *Participation (5%)*

This part of your grade will be assessed holistically. 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/theoretical readings with you to class.

### **Track 1: Research**

If you choose Track 1: Research, you will complete your final assignment for this course in the following three stages:

#### *Proposal (15%)*

First, you will submit a brief proposal for a scholarly article that will engage with at least one of the theoretical articles assigned for this course. This proposal should include a draft abstract (150-200 words), 2-3 questions for further research, a draft bibliography (min. 7 items), and a brief description and defense of the journal to which you think your article would be best suited (250 words). You will be responsible for developing your own topic for this assignment, but an assessment rubric and additional instructions will be provided in class.

#### *Presentation (5%)*

In Weeks 10-11, or just before your final draft of your article is due, you will have an opportunity to present your work in progress to the class. This brief (10 min.) presentation should summarize your argument and its stakes, explain how it engages with issues discussed in class, and identify any research or writing concerns you'd like to troubleshoot with your peers. An assessment rubric and additional instructions will be provided in class.

#### *Article & abstract (35%)*

Finally, you will prepare a 2500-3000-word scholarly article that engages with at least one of the theoretical articles assigned for this class. This article should be accompanied by a brief abstract (150-200 words). An assessment rubric and additional instructions will be provided in class.

### **Track 2: Teaching**

If you choose Track 2: Teaching, you will complete your final assignment for this course in the following three stages:

*Model Assignment (15%)*

First, you will develop a model assignment that will invite students to explore the potential and limitations of a transatlantic approach to literary studies. Your assignment should include an instruction sheet, an explanation of the purpose of the assignment, a brief pedagogical justification for the assignment, a bibliography (min. 7 items), and 2-3 questions for further research (either related to assignment design, or specifically related to transatlantic approaches to teaching literature). You will be responsible for narrowing the scope and selecting a topic for your model assignment, but an assessment rubric and additional instructions for your own work will be provided in class.

*Presentation (5%)*

In Weeks 10-11, or just before your final draft of your syllabus is due, you will have an opportunity to present your work in progress to the class. This brief (10 min.) presentation should include a brief description of your proposed course and its goals, explain how the readings you've selected and assignments you've designed engage with issues discussed in class, and identify any concerns that you'd like to troubleshoot with your peers. An assessment rubric and additional instructions will be provided in class.

*Syllabus & Teaching Statement (35%)*

Finally, you will prepare a syllabus for a 13-week undergraduate course that will invite students to explore the potential and limitations of a transatlantic approach to literary studies. This course can focus on any historical period or literary genre, but must take a transatlantic approach to its subject. Your syllabus should include a course description, a reading list, and brief descriptions of 2 major assignments. Your syllabus should also be accompanied by a 2000- 2500-word teaching statement that explains how your model course engages with at least one of the theoretical articles assigned for our course and provides a brief pedagogical justification for your proposed reading list and assignments. An assessment rubric and additional instructions will be provided in 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. At mid-term, you will have an opportunity to complete an anonymous evaluation to register your feelings about the course – and you are always welcome to make an appointment to discuss any other concerns about the class during office hours.

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

Some of the texts assigned for this course – and many of our in-class discussions – will ask you to think critically about the literary treatment of racialized violence, sexual coercion, and other forms of structural violence and oppression. 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 office hours (Tues. and Thurs., 1:00-2:00 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 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.

### **Late Assignments**

All assignments must be submitted online as a PDF (.pdf) by or before the deadline indicated on the instruction sheet. For your response papers and facilitation plans, the late penalty is 2% per business day (up to a maximum of 2 business days, after which point these assignments will receive a mark of 0). For all other 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 or presentation date, and plan to submit a doctor's note along with your assignment. Late assignments should also be submitted online as a PDF (.pdf).

## **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.](#)

## **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.

## **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.”

## **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   |

Please note: 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.

## 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 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](#). Christie Hurrell, Interim Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. You can contact her at [christie.hurrell@ucalgary.ca](mailto:christie.hurrell@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](#).