

ENGL 410 (FALL 2010)
DEPARTMENT OF ENGLISH
FACULTY OF ARTS
UNIVERSITY OF CALGARY

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COURSE DESCRIPTION & GOALS

Why do we read poetry? What is the function of literature? These kinds of questions preoccupied authors and readers in sixteenth-century England, and they recur in the texts we will read in this course. We begin with Sir Philip Sidney's *Defence of Poesy*, which describes reading as "this purifying of wit, this enriching of memory, enabling of judgement, and enlarging of conceit." We will read and compare texts representing the major genres and modes of non-dramatic writing in this century. We will read them with attention to the material conditions of their writing, publishing, and reading; their rhetorical figures and techniques; their memorial and didactic functions; and the circumstances of their reception. In sum, we will read these texts as sixteenth-century readers did.

By the end of this course, your writing will be more effective and persuasive, and will make more judicious use of primary and critical texts. You will be more capable of thinking independently and working collaboratively. You will develop techniques for reading and annotating texts from every era, and for writing critically and perceptively about the issues informing them. Our readings will enrich your memory, in Sidney's terms, while your oral and written responses to them will enable your judgement.

TEXTBOOKS

Required

1. *The Penguin Book of Renaissance Verse: 1509-1659*, ed. Norbrook and Woudhuysen (Penguin)
2. Sidney's "*The Defence of Poesy*" and *Selected Renaissance Literary Criticism*, ed. Alexander (Penguin)
3. Sidney, *The Old Arcadia*, ed. Duncan-Jones (Oxford)
4. Other readings posted to Blackboard ("Course Documents" section)

Recommended

5. *The MLA Handbook for Writers of Research Papers*, 7th edition (MLA)

All are available at the university bookstore, but search www.bookfinder.com for used copies—as long as they are the editions listed here.

EVALUATION

Participation		15%
Response Paper	(due <u>Sept 28</u>)	15%
Team Project	(see p.4 for deadlines)	35%
Take-home Final Exam	(due <u>Dec 9</u>)	35%

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

Each component is graded on a percentage scale. At right are their letter-grade equivalents.

You **must** complete all three assignments to earn a passing grade in this course: Response Paper, Team Project, and Final Exam.

PARTICIPATION (15%)

15% is a significant part of your grade, because active and informed participation is essential to your success. If, at any stage, you would like to know what your participation level (and grade) is to-date, send me an e-mail and I'll be glad to talk about it.

There are **two ways** that I assess your participation grade:

1. **Regular, active, engaged participation in class.** That means you come to class regularly, always prepared to discuss the day's reading(s) with your peers. If there's a designated discussion question for that day, you have thought about it in advance, and you can offer a response to it.

Persistently silent students are often the most intelligent and perceptive, who simply prefer not to speak in class. To avoid my presuming any less of you, e-mail me regularly with your thoughts on the day's readings, questions, or anything else to do with the course. I encourage you to write me e-mails of this kind, no matter how often you speak in class. (Don't wait for the end of term!)

I expect you to have difficulty understanding the unfamiliar language and concepts in our readings, particularly at the beginning of this course and when we begin new texts. My lectures aim, in part, to demystify these texts. But I also expect you to begin resolving these difficulties for yourself by looking up words in reference sources. Use reliable sources like the *Oxford English Dictionary* and others available through the UofC Library site, not unedited ones like Wikipedia: there are far better print and electronic resources out there than Google. I will introduce you to a set of these resources in class.

To encourage this habit, I will periodically call on at least two students at random to ask you what three (3) words or concepts you looked up, and how they changed your reading. What words or ideas caused you difficulty, and how did your new knowledge ease that difficulty?

2. **Consistent, well-prepared participation in seminars.** While all lectures include a discussion component, **seminars**—designed by {S} on the Course Schedule—are classes in which the **dominant** mode is discussion.

At least two days before the seminar, you must **e-mail me a short answer** (<100 words) **to the pre-assigned question** on that day's reading; I will use these comments—**anonymously**—to begin our conversations.

The aim of these discussions is to consider critical explorations of the texts and cultural contexts we are studying. It is also to develop ways of responding to these secondary sources—an essential skill for writing research papers.

RESPONSE PAPER (15%)

The Response Paper, due on September 28th at 12:30 p.m., asks you to answer this question in a 1000-word essay:

Many times in *The Defence of Poesy*, Sidney cites Xenophon's *Cyropaedia*—a biography of the Persian emperor Cyrus the Great. How does Sidney use Xenophon's example to define the characteristic functions of poetry, and what are those functions? And how do the effects of this “absolute heroic poem” contrast with the “bare ‘was’” of history, with its true, less “doctrinable” Cyrus?

Guidelines

- Include at least four quotations from Sidney's text. Use **only** the evidence of Sidney's text to make your argument; **do not** do external research.
- 1000 words is a **strict maximum**. Do not waste precious words on long introductions or conclusions, or on vague statements like “In this essay I will discuss...”. Plunge directly into your argument.
- Use each of the **four rhetorical modes** discussed in class: analysis, description, paraphrase, and quotation.
- See my Submission Policy, below.

TEAM PROJECT (35%)

The critic Northrop Frye once said that anything worth understanding is worth understanding by everybody. Your Team Project in this course will prove this dictum, by presenting a well-researched and informative argument about a subject in sixteenth-century literature and culture for intelligent, non-specialist readers.

You will present an argument using the format and style necessary to convince and interest non-specialist readers. You will research secondary/critical sources and make detailed readings of the text(s) in your question.

The final product will take the form of an intelligent magazine article/review, adopting the eloquent style and interesting subjects of models we will consider from *The New Yorker*, *The Times Literary Supplement*, and *The London Review of Books*. Its length will be between 2000 and 3000 words.

In October 2010 we will divide the class into groups, each of three to four members. You can choose the members of your group, or you can opt to have me assign you to one. Those who wish to work together should talk to me before the end of September.

We will use Team Contracts to divide the labour of researching, writing, editing, and revising your project. There will be a number of other ways to keep track of who is doing what work for your project, and ensuring that the work is equitably divided, including regular peer evaluations.

The skills this Team Project will develop are as follows:

1. reading texts for their cultural/historical significance;
2. reading cultural history for its literary manifestations;
3. researching what others have written about texts and ideas, and using these sources in your arguments;
4. writing rigorous and thorough arguments in clear, concise, and natural language;
5. writing effectively, with your reader in mind;
6. working both independently and collaboratively on research and writing;
7. communicating constructively with your peers, both orally and in writing.

Many of these skills will be familiar to you, and all are typically developed in a course like English 410. However, the Team Project will require you to combine and develop them in ways you may not have done before.

The total grade for your Team Project is 35% of your final grade in the course. Here is the breakdown, with [due dates]:

Topic Proposal [26 Oct]	5%
Team Meetings/Participation*	5%
Annotated Bibliography [4 Nov]	5%
Oral Presentation [16/18 Nov]	5%
Final Submission [2 Dec]	15%

*Each member of each group will receive the same grade for all components **except** for participation, which will be based on peer evaluations submitted by each student.

FINAL EXAM (35%)

The final exam will be a take-home writing assignment. It will be distributed on Thursday, Dec 2nd and due one week later on the last day of classes, Dec 9th.

More details will be available later this term.

LAPTOP & MOBILE POLICY

If you use a laptop computer, you must sit in the front two rows of the classroom.

Computers will be allowed in lectures and tutorials only if you use them to take notes, to follow along with classroom demonstrations, or to use them for other course-related purposes. Those who cause a distraction by using them for other purposes will have this privilege withdrawn. Simply put, there is no need for any internet-connected program to run on your computer during class.

Set your mobile phone to vibrate and put it away. Do not use it in class, except in case of real emergencies.

SUBMISSION POLICY

Writing assignments must be submitted no later than one calendar week after the due date. Any later, and you will receive a zero grade on that assignment.

- Each student is permitted one extension, on either the Response Paper or the Take-home Final Exam, of one day without penalty.
- For the Team Projects, each team can submit any one written component—the proposal or the bibliography or the final submission—one day late without penalty.

Beyond these provisions, I penalize late assignments—submitted after class ends on the due date—at a rate of 5% daily for the first two days, and 1% daily thereafter, excluding weekends and university holidays. I do not give any other extensions.

The only legitimate excuse for late submissions is a documented medical emergency—as opposed to less drastic misfortunes like the deaths of beloved family pets. Last-minute technological problems (e.g. printers, mail servers, corrupted files) are your own responsibility. Prevent them from costing you marks by finishing before the due date.

Make every effort to submit printed papers **directly** to me, **in class**. If that is impossible, take your paper to the Department office (SS1152) and put it in the drop-box, where your paper will be date-stamped and placed in my mailbox. *Always keep a copy* in case of loss. Electronic submissions will not be accepted. Papers will not be returned by office staff.

ACADEMIC INTEGRITY

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

www.ucalgary.ca/pubs/calendar/current/k-2-1.html

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 also be found at the following web sites:

www.dianahacker.com/resdoc/

owl.english.purdue.edu/owl/resource/747/01/

DEPARTMENT OF ENGLISH STATEMENT ON PRINCIPLES OF CONDUCT

According to the University Calendar (www.ucalgary.ca/pubs/calendar/current/j.html), “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.

RESOURCES

For information about these resources, and links to their web sites, see the **External Links** page in Bb:

- Prof. Ullyot's guide to Effective Critical Writing
- The English Department Website
- The Department's guide to essay presentation
- Academic regulations and schedules
- Guidelines on e-mail etiquette
- Grade appeals
- Deferral of term work and final examinations:
- Academic accommodation
- Students Union representatives
- English Literature Students Society
- Safewalk Program

COURSE SCHEDULE

Read the assigned texts *before* each class, and be prepared to discuss them. Make marginal annotations in every text, and always bring those copies to class.

Legend: [DN] = David Norbrook anthology; [GA] = Gavin Alexander anthology; [KDJ] = Katherine Duncan-Jones edition of *The Old Arcadia*; and [Bb] = Blackboard (Course Documents > Readings folder).

Date / Format	Topics / Readings	Deadlines / Assignments
Sept 14	INTRODUCTION Course requirements and policies Critical reading (annotating) and writing	
Sept 16	LITERATURE AND CULTURE, 1558-1603 Norbrook: Introduction [DN 1-12]	
Sept 21	POETRY, LANGUAGE, RHETORIC Sidney: <i>The Defence of Poesy</i> [GA 1-54]	
Sept 23	Sidney: <i>The Defence of Poesy</i> (continued)	
Sept 28	Sidney: <i>The Defence of Poesy</i> (continued)	Response Paper
Sept 30 {S}	Harington: <i>A Brief Apology of Poetry</i> [GA 260-73] Peacham: <i>The Garden of Eloquence</i> [GA 248-53] Lerer: from <i>Inventing English</i> [Bb] Bragg: from <i>The Adventure of English</i> [Bb] [<i>Introduction to Team Projects</i>]	
Oct 5	ELIZABETHAN MATERIAL Elizabeth I: [The dowbt off future foes] [DN 95] Spenser: [from <i>The Faerie Queene Book 6</i>] [DN 703-9]	
Oct 7	Elizabeth as the Virgin Queen: Puttenham, Greville, Shakespeare, Spenser, & Anonymous [Bb]	Team Contract
Oct 12	Spenser: [from <i>The Faerie Queene Book 3</i>] [DN 220-24] Shakespeare: [from <i>Venus and Adonis</i>] [DN 290-96]	
Oct 14	PASTORAL ROMANCE Sidney: <i>The Old Arcadia</i> , First Book [KDJ 1-49]	
Oct 19 {S}	Puttenham: <i>The Art of English Poesy</i> , Ch18 [GA 88-89] Daniel: [from <i>Delia</i> , Sonnet 13] [DN 249] Marston: [from <i>The Metamorphosis of Pigmaliions Image</i>] [DN 322-24] [<i>Team Meetings</i>]	
Oct 21	[<i>Team Meetings</i>]	
Oct 26	Sidney: <i>The Old Arcadia</i> , Second Book [KDJ 148-211]	Topic Proposal
Oct 28	[<i>Team Meetings</i>]	
Nov 2	Sidney: <i>The Old Arcadia</i> , Third Book [KDJ 230-83]	
Nov 4 {S}	Alexander: <i>Anacrisis</i> [GA 298-300] Harvey: In praise of Sidney's <i>Arcadia</i> [Bb]	Annotated Bibliography

Nov 9	Sidney: <i>The Old Arcadia</i> , Fourth Book [KDJ 230-83]	
Nov 16	Sidney: [from <i>The Countesse of Pembrokes Arcadia</i>] [DN 197-99] [Presentations]	Oral Presentations: Teams 1 to 5
Nov 18	[Presentations]	Oral Presentations: Teams 6 to 10
Nov 23	Sidney: <i>The Old Arcadia</i> , Last Book [KDJ 305-61]	
Nov 25	[Team Meetings]	
Nov 30	[Team Meetings]	
	LOVE AND DEATH	
Dec 2	Marlowe: <i>Hero and Leander</i> [DN 266-90] [Take-home exam distributed]	Final Submission
Dec 7	Marlowe: <i>Hero and Leander</i> (continued)	
Dec 9	[Review and catch-up]	Take-home exam