

ENGL 459.01 (FALL 2018)

COURSE OUTLINE:
DIGITAL RESEARCH IN
LITERARY STUDIES



DEPARTMENT OF ENGLISH
UNIVERSITY OF CALGARY

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COURSE DESCRIPTION

What are the ends and means of reading? What have they been, and what will they become? In this course, as in all, we read texts in a present moment that T.S. Eliot called "the still point of the turning world" ("Burnt Norton"), poised between the past and the future. We explore past and future reading methods (means) and outcomes (ends) to see how they are continuous, and to augment present-day literary critical practices with the brave new world of machine-assisted readings.

LEARNING OUTCOMES

By the end of this course, you will:

- * consider the distinctions between, and value of, close and distant reading;
- * analyze one novel (*Frankenstein*) internally, and in comparison to a corpus;
- * collaboratively build and analyze a corpus of sonnets;
- * use digital tools and techniques to find quantifiable forms of your qualitative inquiries; and
- * reflect on the methods and affordances of augmented criticism;

TEXTBOOKS

H+B: Hirsch and Boland, eds. *The Making of a Sonnet* (Norton)

Frankenstein: Shelley, *Frankenstein*, ed. Hunter (Norton)

EVALUATION

Encoding <i>Frankenstein</i>	W4	10%	90 + %	A+	4.0
Corpus Building	W7	20%	85 – 89 %	A	4.0
Sonnet Projects	W8, W9, W11, W12	30%	80 – 84 %	A–	3.7
Participation Report	W13	15%	77 – 79 %	B+	3.3
Take-Home Exam	Dec 14th	25%	74 – 76 %	B	3.0
TOTAL		100%	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	0.0

There are brief descriptions of each assignment below. Details on each will be provided as the course unfolds. **There is no Registrar-scheduled exam in this course.**

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

You must complete these four assignments to pass this course: Encoding *Frankenstein*, Corpus Building, Sonnet Projects, and Take-Home Exam.

ENCODING FRANKENSTEIN (10%)

This assignment moves us beyond analyses of the plain-text *Frankenstein* to an encoded text that subdivides the novel by speaker in order to compare analyses of segments of text — so, for instance, we can see how the words spoken by Victor are different from those spoken by the Creature. There are two parts of this assignment, and more details will be provided in advance of the due date (Sept 25). You will use the web interface to encode text segments in different categories, and you will confirm the encodings and categories of other students. In the following few classes we will use those encoded subcorpora to generate new insights into Shelley’s novel.

CORPUS BUILDING (20%)

In the weeks leading up to Oct 16, you will contribute sonnets in English to the corpus we are building. Ultimately the corpus will include every sonnet written in the English language, to enable algorithmic analysis. Your roles in this project will include transcribing your assigned sonnets into the database, and confirming the transcriptions of other contributors. Your grade depends both on the quality of your contributions and the accuracy of your corrections to other transcriptions. Sonnet assignments and further details will be provided in September.

SONNET PROJECTS (30%)

These are research projects in which you will form teams with discrete roles and duties, choose ten sonnets from the assigned readings in Hirsch and Boland's *The Making of a Sonnet*, and analyze them using both close-reading and algorithmic critical methods. Teams will define a research question, identify the evidence necessary to address it, describe their process for gathering that evidence, and interpret the evidence. After I evaluate their work in this first stage, teams will tweak their process and interpret the new evidence. Many more details on these stages will be provided in October.

There are four stages to these projects, each requiring teams to submit a document or written summary to the #sonnet-projects channel in Slack: Team Contracts (Oct 23), Process Descriptions (Nov 1), Process Iterations (Nov 20), and Final Reports (Nov 29). Each stage is graded separately, and all team members will receive the same grade.

PARTICIPATION (15%)

Your participation grade depends on your regular, substantive, face-to-face contributions to class discussions. That means you come to class with an annotated copy of the assigned texts, ready to discuss them. If you have questions about the course material and assignments, you come to my office hours rather than only sending me electronic queries.

It also means that you post at least five times throughout the term to the #texts-passages channel in our Slack workspace:

1. On two of the days that we discuss the novel *Frankenstein* (Sept 13, 18, 25, 27; Oct 2, 4), you use the #texts-passages channel to post sentences from the novel that you feel are worth close reading (i.e. detailed analysis), and you come to class ready to discuss them.
2. On one of the days that we discuss *Reading Machines* (Oct 9, 11), you use the #texts-passages channel to post parts of the argument that you have questions about, and you come to class ready to raise those questions.
3. On two of the days we discuss sonnets (Oct 23, 25, 30; Nov 1, 6, 20, 22, 27, 29) you use the #texts-passages channel to post sonnets that you feel are worth close reading *and* distant reading; i.e. sonnets that have linguistic features that you would like to detect in other sonnets in our corpus. Come to class ready to discuss them, as well.

Participation in the course is a self-reporting exercise. On the last day of class (Dec 6), submit a brief written Participation Report to me with details of how you completed this assignment, and give yourself a suggested grade out of 15.

TAKE-HOME EXAM (2500 WW) (25%)

The final exam is a take-home essay analyzing one of the primary texts we have read in the course (*Frankenstein* or a defined corpus of sonnets), using a defined set of digital tools that we have used in the course. There will be some choices either of primary texts or secondary texts or tools or questions; details will (naturally) be provided in the lead-up to the exam in December.

LAPTOP POLICY

Our meetings are split into Theory (T) and Practice (P) sessions, according to their focus either on talking about texts and demonstrating tools, or interpreting texts and using tools yourselves. If you own a laptop, bring it to the Practice sessions. No special software is required, but do update your web browser and consider adding a second one in case your default browser causes any difficulties.

Please keep your Facebook trolling and BuzzFeed fixes to designated break times. You owe it to yourself, and your colleagues, to stay focused on the material at hand.

If you don't bring a laptop you will still have multiple opportunities to participate, and your grades in the course will be unaffected.

SUBMISSION POLICY

Each student is permitted one extension of *one day* without penalty, on **any one of** the Encoding *Frankenstein* assignment **or** the Corpus Building assignment **or** the Take-Home Exam.

Beyond these provisions, I penalize late assignments — i.e. those 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.** 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.

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 put 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.

GRADING SYSTEM

I use percentages to grade every assignment, and give their letter-grade equivalents (see page 2) on substantial assignments. Only at the end of the course do I convert your final percentage grades into letters or GPA scores.

Please note that, according to the University Calendar (E.1), instructors may use their discretion when rounding upwards or downwards when the average of term work and exams is between two letter grades.

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 be found at the following web sites:

<http://www.dianahacker.com/resdoc/>

<http://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.

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. Our email address is smecuofc@gmail.com.

<http://english.ucalgary.ca/scribe-and-muse-english-club>

DEPARTMENT WEBSITE

For more information about courses, programs, policies, events and contacts in the Department of English, please go to our website at <http://english.ucalgary.ca>. 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>

GUIDE TO E-MAIL ETIQUETTE

<http://www.enough.utoronto.ca/computeruse/cetiquette.htm>

LIBRARY & RESEARCH SUPPORT

Christie Hurrell, Interim Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials.

Contact: christie.hurrell@ucalgary.ca

Find The English Pages research guide here:

<http://libguides.ucalgary.ca/english>

ACADEMIC REGULATIONS & SCHEDULES

Consult the Calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities.

The homepage for the University Calendar is:

<http://www.ucalgary.ca/pubs/calendar/current/index.htm>

GRADE APPEALS

Consult the following University Calendar link 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.”

<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.

<http://www.ucalgary.ca/pubs/calendar/current/g-6.html>,
<http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

STUDENT ACCOMMODATIONS

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors.

For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor.

The full policy on Student Accommodations is at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf

EMERGENCY EVACUATION / ASSEMBLY POINTS

<http://www.ucalgary.ca/emergencyplan/assemblypoints>

FREEDOM OF INFORMATION & PROTECTION OF PRIVACY ACT

<http://www.ucalgary.ca/legalservices/foip/>

SAFEWALK PROGRAM

Campus Security will escort individuals day or night: call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot pay booths.

<http://www.ucalgary.ca/security/safewalk/>

PROGRAM ADVISING & INFORMATION RESOURCES

Have a question, but not sure where to start? The 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.

For program planning and advice, contact the Student Success Centre (formerly the

Undergraduate programs Office) at (403) 220-5881 or visit them on the 3rd 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.

FACULTY OF ARTS STUDENTS' UNION REPRESENTATIVES

Contact:

arts1@su.ucalgary.ca, arts2@su.ucalgary.ca,
arts3@su.ucalgary.ca, arts4@su.ucalgary.ca

STUDENT OMBUDSMAN'S OFFICE

<http://www.ucalgary.ca/provost/students/ombuds>

UNIVERSAL STUDENT RATINGS OF INSTRUCTION (USRI)

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.

		Topics	Readings	Assignments
W1	Sept 6	<i>Course Introduction</i>		
		First Principles		
W2	Sept 11 (T)	<i>Literary Criticism and Digital Tools</i>	<i>Frankenstein</i> : Introduction to 3rd Edition (1831): 165-69	
	Sept 13 (T)	<i>Close Reading, Distant Reading</i>	<i>Frankenstein</i> 1.1-3: 1-35	
		Texts as Data		
W3	Sept 18 (T)	<i>Corpora: Plain and Encoded</i>	<i>Frankenstein</i> 1.4-7: 35-60	
	Sept 20	No class	W4	
W4	Sept 25 (T)	<i>Data Curation</i>	<i>Frankenstein</i> 2.1-2: 61-70	Encoding <i>Frankenstein</i>
		Text Mining		
	Sept 27 (P)	<i>Topic Modelling</i>	<i>Frankenstein</i> 2.3-9: 70-105; “The Reading Monster”: 468-76; <i>Paradise Lost</i> : 290-95	
W5	Oct 2 (T)	<i>Natural Language Processing</i>	<i>Frankenstein</i> 3.1-4: 107-33	
	Oct 4 (T)	<i>Working with the NLTK</i>	<i>Frankenstein</i> 3.5-7: 133-61	
		Visualization		
W6	Oct 9 (T/P)	<i>Words</i>	<i>Reading Machines</i> , “Preconditions,” Chapter 1 {PDF}	
	Oct 11 (T/P)	<i>Places</i>	<i>Reading Machines</i> , Chapter 3, Chapter 4 {PDF}	
		Sonnet Projects		
W7	Oct 16 (T)	<i>Protocols</i>	H+B, “Sonnet in Summary”; “Formal Introduction” (49-54); “Ten Questions”; “History of Comments on a Form” (365-93)	Corpus Building
	Oct 18	No class		
W8	Oct 23 (P)		H+B, “The Sonnet in the Mirror”: Burns (60); Symonds (61); Wordsworth (62); Keats (63); Rossetti (64); Seward (64); Elliott (65); Watts-Dunton (66); Lee-Hamilton (67); Douglas (69); Dickinson (70); Page (71); Collins (73)	Team Contracts
	Oct 25 (P)		H+B, “The Sonnet in its Century: The 16th”: Wyatt (80); Surrey (80); Fletcher (82); Spenser: <i>Amoretti</i> 30 (84), <i>Amoretti</i> 75 (84); Sidney: <i>Astrophil</i> 1 (86-87), <i>Astrophil</i> 71 (88-89); Daniel (90); Drayton (91); Holland (91-92); Shakespeare: <i>LLL</i> (92), <i>Romeo</i> (92-93), 18 (93), 29 (93-94), 116 (94-95), 130 (95-96); Davies (98)	
W9	Oct 30 (P)		H+B, “The Sonnet in its Century: The 17th”: Donne: 10 (104), 14 (105); Cherybury (107); Wroth (108); Herbert: “Prayer” (108), “My God” (109); Carew (110); Milton: “Espoused saint” (113), “My light” (114); Behn (115)	
	Nov 1 (P)		H+B, “The Sonnet in its Century: The 19th”: Bowles (136); Adams (136-37); Wordsworth: “Westminster Bridge” (137), “London, 1802” (138-39); Coleridge: “Work Without Hope” (141); Southey (142)	Process Descriptions

		Topics	Readings	Assignments
W10	Nov 6 (P)		H+B, "The Sonnet in its Century: The 19th": Landor (143); Locke (145); Shelley: "Ozymandias" (145), "West Wind" (146-49); Clare: "Wordsworth" (150), "I Am" (150-51); Keats: "Chapman's Homer" (151), "When I have fears" (152), "Sleep" (152-53); Browning, XLIII (154); Longfellow: "Mezzo Cammin" (155), "Night" (156)	
	Nov 8 (P)		H+B, "The Sonnet in its Century: The 19th": Poe (157); Whitman (161); Tuckerman: X (162-63); Arnold (163); Meredith (164); D. G. Rossetti: LXXXIII (165-66); C. Rossetti: "Remember" (167); Hopkins: "God's Grandeur" (171), "Windhover" (171-72); Lazarus: "New Colossus" (175), "1492" (176); Wilcox (176); Wilde (177); Santayana (178)	
	<i>Reading break</i>			
W11	Nov 20 (P)		H+B, "The Sonnet in its Century: The 20th": Yeats (183); Robinson: "Sheaves" (185); Johnson (186); Stickney (188); Frost: "Design" (189), "Birds' Song" (190); Brooke: "Reversed" (190), "Soldier" (191); Williams (192-93); Pound (194); Sassoon: "Dreamers" (194-95); Muir (197); Ransom (197-98); Eliot (198); McKay: "America" (200); Millay (200-01); Owen: "Dulce" (201-02); Parker (203)	Process Iterations
	Nov 22 (P)		H+B, "The Sonnet in its Century: The 20th": Cummings: III (203-04); Lewis (207); Francis (209); Hughes (209-10); Cullen: "Dark Tower" (210-11); Kavanagh (212); McGinley (213-14); Macneice (215); Roethke (217-18); Agee (219); Spender (219-20); Hayden (225); Berryman (228); Stafford (228-29); Wright (229); Ewart (229-30); Clampitt (233); Harwood (233-34); Nemerov (234-35); Urdang (238); Brewster (239-40); Hecht (240)	
W12	Nov 27 (P)		H+B, "The Sonnet in its Century: The 20th": Cooper (241-42); Kizer (244); Ginsbert (246); Barnstone (248); Kinnell (248); Brissenden (250); Sexton (251-52); Rich (253-54); Walcott (254); Plath (255-56); Hill (256); Berg (257-58); Strand (258-59); Seidel (260); Simic (262); Longley (265-66); Matthews (270); Dunn (270-71); Glück (272); Ryan (276); Nielsen (279); Alvarez (281); Gioia (281); Dove (283-84); Levin (287); Hahn (289); Meehan (289-90); Robertson (290)	
	Nov 29 (P)		H+B, "The Sonnet Goes to Different Lengths": Dante: "All ye that pass" (298-99); Chaucer (299-300); Peele (301); Watson (301-02); Donne (304-05); Herbert (305); Radcliffe (307-08); Emerson (309); Tennyson (310); Meredith: XXX (313); Hopkins: "Pied Beauty" (314), "Heraclitean Fire" (316-17); Rimbaud (318); Cendrars: "Unnatural" (319); Bishop (323-24); Duncan: 5th (325-26); Updike (328); Mariani (331-32); Collins (332-33); Wallace (333-34); Leithauser (335)	Final Reports
		Machine Learning		
W13	Dec 4 (T)	<i>...and Literary Criticism</i>	Lewis-Krauss {PDF}; Ulyot {web}	
	Dec 6 (T)	<i>Rise of the Machines</i>	Bostrom, selections {PDF}	Participation Reports
				Take-Home Exam