

ENGL 411.01 (Winter 2019) Course Outline

Renaissance Literature and Culture II

Department of English, University of Calgary

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Description and Goals

“Books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are; nay, they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them. (...) Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life.”

To borrow John Milton’s words from a 1644 pamphlet against censorship, in this course we will disinter the intellects of master spirits. In plain English, that means we’ll read books from the 17th century to discover how its people thought and read, lived and died, loved and mourned. Their words are a conduit from past imaginations to our own — informing how we live our own lives, and think our own thoughts.

Writers in this century confronted the political turmoil of a civil war, the discoveries of a scientific revolution, the geographical expansion of English sovereignty, and the spread of ideas in a new public sphere. They wrote in a range of forms and genres, from epics to elegies. In English 411 we’ll read three of the twelve books of Milton’s epic *Paradise Lost* — the story of cosmic and human origins — alongside selected Essays by our second major author, Francis Bacon; and shorter metaphysical poems of love, belief, mourning, and discovery.

In this course, you will:

- close-read poetic language (**Participation, Midterm, and Take-Home Exam**);
- develop techniques for reading, annotating, and reciting texts (**Participation**);

- describe early printed books, and their distance from modern editions (**Analog Origins assignment**);
- analyze Milton’s ideas and language in *Paradise Lost* (**Midterm**);
- contribute to a digital corpus of sonnets (**Digital Futures assignment**); and
- make synoptic arguments about seventeenth-century thought (**Take-Home Exam**).

Evaluation

- Analog Origins assignment: 15%
- Digital Futures assignment: 15%
- *Paradise Lost* Midterm: 10%
- Participation Report: 15%
- Take-Home Exam: 35%

There are detailed descriptions of each assignment below; details on the Digital Futures assignment will be provided in due course. There is no Registrar-scheduled exam in this course.

I use percentages to grade every assignment, and use D2L to convert them to these letter-grade equivalents:

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).

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, instructors may use their discretion when rounding upwards or downwards when the average of term work and exams is between two letter grades.

Assignments

Submission Policies and Due Dates

Due dates are always midnight of the day indicated in the Course Schedule. Submit all assignments using the designated D2L Dropbox. I penalize late assignments — i.e. those submitted after midnight on the due date — at a rate of 5% daily for the first two days, and 1% daily thereafter. You must submit your assignment no later than one calendar week after the due date. Any later, and you will receive a zero grade on that assignment.

You must complete these 4 assignments to pass this course: the Analog Origins assignment, the *Paradise Lost* Midterm, the Digital Futures assignment, and the Take-Home Exam.

Each student is permitted **one** extension of one day without penalty, on any **one** of the Analog Origins assignment, the Digital Futures assignment, the Participation Report, or the Take-Home Exam.

There are two kinds of due dates for the assignments in this course: contractual and firm. (See the 'Writings' column of the Course Schedule.) Firm deadlines are just that: the same for everyone. But contractual deadlines are ones you and I agree to, using an optional Writing Contract, detailed below. If you prefer, you can simply use the suggested due dates for the Analog Origins and Digital Futures assignments.

Writing Contracts

This option applies only to the Analog Origins and Digital Futures assignments.

Students in English 411 are in a wide range of other courses, each with their own deadlines. With this calendar in mind, consider your schedule from January to March 2019 and propose your own deadlines for the Analog Origins and Digital Futures assignments. Write a one-page proposal that specifies firm deadlines *and late penalties* for these two assignments. Here are the parameters:

- Your contract is due on Wednesday, January 23rd. Submit it the usual way, via the D2L Dropbox.
- The Analog Origins and Digital Futures assignments must be due **at least two weeks apart**; the order is up to you.
- Both assignments must be due no later than **Monday 18 March 2019**.
- I will grade any assignment you submit within two weeks. At minimum, this will be a percentage. You can expect more substantive feedback on the Analog Origins assignment.
- Your proposed late penalties must be at least 1% per day, and at least 10% after the first week.
- Include two signature lines at the bottom of the page. Sign the copy that you submit to me. Once both you and I sign your contract, it is binding.

Analog Origins assignment (15%)

The goal of this assignment is to get you working with reproductions of early modern books, so you appreciate the analog printed forms in which 17th century readers published and read poetry. Early English Books Online (EEBO) "contains digital facsimile[s] ... of virtually every work printed in England, Ireland, Scotland, Wales and British North America and works in English printed elsewhere from 1473-1700." That's a lot of books — something like 125,000 individual titles and editions.

This assignment has two parts.

Part 1 (750 words)

In Part 1, you will choose any poet we are reading in the course and find his or her poem in EEBO. Then you'll write a description of the book they appear in. Here's how:

1. First, decide which poem you're going to work with: Milton's *Paradise Lost*; a shorter poem by Milton; or one of the shorter poems in Burrow's *Metaphysical Poetry* anthology.
2. Then look in these editions at the dates and exact titles of the 17th-century printed books in which these poems appeared. For Milton, read "A Note on the Text" in the Leonard edition (xlili-xlviii), and then the longer headnote for each text in the "Notes" beginning on 265. For poems in Burrow, read "A Note on the Texts" (liv-lvii) and then *both* the "Textual Notes" for your poem beginning on 261 and the headnote for each author in the "Notes" beginning on 271. That will tell you (a) how the editor adapted his sources for this edition and (b) which print edition he used; you should disregard any manuscript sources or books printed after 1700.
3. Use this information to search EEBO for the book that your chosen poem appeared in, and to view the book on your computer. (I will give you a tutorial with step-by-step instructions.)
4. Describe the book in about 750 words, focusing on both its form and its contents. What is it like to read this book? How is it different from modern books? What exactly is different, and how?
5. Describe the categories of the book's contents from beginning to end (e.g. title page; dedication(s) and/or address(es) to the reader; major divisions of its contents (e.g. prose/verse; titles of individual works; dividing markers; inserted title pages; illustrations or other images; lists of errors). Is there a table of contents? Is there anything unexpected or missing?
6. Choose at least three (3) pages or images from the book to illustrate the features you are talking about, and insert them where appropriate into your description. (Do not put them all at the end, but alternate between your discussion and your chosen illustrations.)

Part 2 (500 words)

In Part 2, you will contrast your book (from Part 1) with a modern edition. (If you have a different edition of Milton, it's fine to use that one.)

Leonard and Burrow's notes on their texts describe the difficult editorial decisions they have made. What are some of those decisions, and what effect do they have? Look at spelling, modernizations, punctuation, regularization (i.e. spelling words consistently), and capitalization. How do the editions we're reading compare to the books in which your text appeared in the 17th century?

Guidelines

Your responsibility in this assignment is to describe one of EEBO's reproductions of early modern printed books, and to compare them to the editions we're reading in English 411.

The format of your writing can be as formal or as informal as you like; I'm more concerned with **what** than with **how** you write this assignment. Are you addressing the terms of the questions in both parts? Are you showing evidence that you've thought carefully about both the contents and forms of these books?

You can present your final project either as a traditional paper (use PDF to preserve your typography and illustrations), or as a blog post/page on the platform of your choice. If the latter, consider using the UCalgaryblogs site (Wordpress), and submit a document with just the URL.

You need not do any secondary research, though it's perfectly fine if you do. Whether you choose to present your work as a blog post or a printed essay, you don't need footnotes or a Works Cited section — though again, feel free to include them if you want to.

Paradise Lost Midterm (10%)

The open-book midterm on March 4th consists of six passages from the three books of *Paradise Lost* we are reading; you will choose two of them to identify and discuss. All six will have been discussed in class. In the 'Content' section of D2L you can view the full instructions for this exam.

Digital Futures assignment (15%)

The purpose of this assignment is to contribute 17th-century texts to a database containing every sonnet written in the English language. The database (at acriticismlab.org) makes these texts not only searchable, but also available for the text-analysis methods that drive the future of literary criticism. (On 25 March we will have an Augmented Criticism Day to discuss these methods and their insights.)

There are two parts to this assignment: entering sonnets, and confirming the entries of your fellow students. More details about this assignment will be available in the coming weeks, but here is a broad outline:

Part 1

You will be given a database account, and assigned about 25 sonnets from a designated book. You are then responsible for transcribing those sonnets precisely as they appear in the book. It is **crucial** that you transcribe your sonnets **exactly** as they appear in the book. That means you type in the words, spellings, and punctuation marks exactly as they appear. Start with the first word of the first line, and go all the way to the end of the last line. Insert hard returns after each line. The only things you should ignore are page layout, namely indentations and stanza breaks. When you're done, the sonnet should (with some exceptions) look like a 14-line poem without any indentations, or any whitespace between its lines.

You will also add metadata about each sonnet: who wrote it, which title (if any) it has, which book it comes from, and so on.

Part 2

You're also responsible for confirming about 25 sonnets that others have entered: that is, ensuring that they have transcribed their sonnets precisely as they appeared in the book. Read each line of the sonnet: first in the book, and then on the screen. Pay attention to three things: words, spellings, and punctuation marks. Are all three of those things exactly as they appear in the book? If not, fix them and move to the next line.

Here's the catch: your grade on this assignment depends on your fixing these little details. Some of the 25 sonnets I assign you will include deliberate errors like spelling, punctuation, capitalization, and word order; they are there on purpose, to make sure that you catch them. Because while you're catching them, you're also catching inadvertent errors the original transcriber has made.

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. And you never (seriously, *never*) asked me a question you could answer by reading this course outline.

It also means that you post at least **five times** throughout the term to the **#texts-passages** channel in our Slack workspace. On the days when we discuss the texts we are reading (i.e. any day *except* Jan 14, 28; Mar 4, 18, or 25), post excerpts of about 20 lines (for poetry) or 3 sentences (for prose) that you will discuss in class. Arrive prepared to recite your excerpt (from the book, not from memory); to paraphrase its meaning; to discuss how you annotated it, including any words you looked up in the Oxford English Dictionary; and to pose a question for the class to discuss about it (i.e. one with a nuanced answer, not a binary answer).

Participation in this class is a self-reporting exercise. That means on the last day of class (10 April) you submit to the D2L Dropbox a 1-page account of how you engaged with the course, its readings, and its assignments. In other words, what evidence can you offer that you were more than a body in the room during our meetings; that you did more than the utter minimum to read, analyze, annotate, and think about our readings; that you reflected thoughtfully on your individual assignments; that you came to my office hours; that you posted to the #texts-passages channel in Slack the requisite five times; and any other evidence you can cite of your engagement.

Finally, on the basis on this evidence, award yourself a grade out of 15. Be credible; tell me not only what you did, but what more you could have done to earn a higher grade. If I agree with your self-assessment and evidence, I will give you that grade.

Take-Home Exam (35%)

The final exam will be a take-home writing assignment, distributed on 11 April and due a week later on 18 April (as usual, at midnight). You will write 2000 to 3000 words making a comprehensive argument that covers most of the texts we have read, excluding the selections of *Paradise Lost* that were covered on the midterm. In the 'Content' section of D2L you can view the 2012 version of this exam; yours will have similar instructions and pose a comparably broad question.

Policies and Guidelines

Screen Policy

Use a laptop to take notes, if you insist. But consider this: students who take longhand notes retain concepts better than those who type them. (*Don't believe me? Google 'NPR notes on laptop' or 'Scientific American laptop handwriting'.*) That's because writing more slowly requires you to summarize ideas, not just transcribe words.

But if you're using your computer as a shield to avoid eye contact with others, or as a distraction from the reason you actually came to class (to read texts and talk about them), stop. Not only is it really obvious, it's mindless. Be mindful, instead: be present in class, and focus your intentions on the reason you're there.

Needless to say, the same goes for phones and tablets. Set your phone to vibrate and put it away. If you use your device for class-related reasons, like I do to consult my lecture notes, then do as I do: silence your notifications during class. (*That's a good life-habit, by the way; why are you letting other people's timing disrupt your mental focus?*)

Academic Integrity

While 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.

Using any source whatsoever without clearly documenting it is a serious academic offence. 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:

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.

Advice on adequate documentation can be found at the following web sites:

- www.dianahacker.com/resdoc/
- owl.english.purdue.edu/owl/resource/747/01/

Principles of Conduct (Department of English Statement)

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.

Other Information

Scribe & 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.

- 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 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.

- www.ucalgary.ca/ssc/writing-support

Guide to E-Mail Etiquette

- www.enough.utoronto.ca/computeruse/eetiquette.htm

Library & Research Support

Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: maboyn@ucalgary.ca. Find the English Pages research guide here:

- 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:

- 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.”

- www.ucalgary.ca/pubs/calendar/current/i.html

Deferral of Term Work & 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 Deferral of Term Work form must be completed. The University also has regulations governing the deferral of final examinations.

- www.ucalgary.ca/pubs/calendar/current/g-6.html
- www.ucalgary.ca/pubs/calendar/current/g-7.html

Student Accommodations

The student accommodation policy can be found at:

- ucalgary.ca/access/accommodations/policy

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

- ucalgary.ca/policies/files/policies/student-accommodation-policy

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:

- www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf

Absences

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/n-1.html>

Emergency Evacuation/Assembly Points

- www.ucalgary.ca/emergencyplan/assemblypoints

Freedom of Information & Protection of Privacy Act

- 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.

- 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 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

- 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.

		Readings	Writings
W1	Jan 14	<i>Course Introduction</i>	(contractual/ firm deadlines)
		Poetry and the C17 Imagination	
	Jan 16	Bacon: Of Studies, Of Truth	
W2	Jan 21	Donne: Valediction to his Book (16); Traherne: Consummation (249)	
	Jan 23	Traherne: Shadows (246); Carew: Mistress Sitting (89); Felltham: Reconcilement (105)	
		Poetry and Print Culture	
W3	Jan 28	<i>Special Collections Day</i> : meet in TFDL 520D	
	Jan 30	Milton: L'Allegro, Il Penseroso	Analog Origins
		Poetry and Paradise Lost	
W4	Feb 4	Milton: <i>Paradise Lost (PL)</i> : The Verse; Book I	
	Feb 6	Bacon: Of Plantations, Of Gardens	
W5	Feb 11	Marvell: Bermudas (192); Garden (207); King: Contemplation upon Flowers (65); Herbert: Life (75)	
	Feb 13	<i>PL</i> : Book IV	
	Feb 18-22	<i>Reading Break</i>	
W6	Feb 25	<i>PL</i> : Books IV and IX	
	Feb 27	<i>PL</i> : Book IX	
W7	Mar 4	<i>Midterm Day</i>	PL Midterm
		Poetry and Love	
	Mar 6	Ayton: Platonic Love (58); Herbert: Love III (87); Marvell: Coy Mistress (198)	
W8	Mar 11	Donne: Valediction: Forbidding Mourning (23); Carew: Mistress in Absence (90); Bacon: Of Friendship	
	Mar 13	Vaughan: World (220); Traherne: Preparative (243)	
W9	Mar 18	<i>No class</i>	Digital Futures
	Mar 20	Wotton: Mistress (3); Donne: Ecstasy (24); Townshend: Pure Simple Love (53)	
W10	Mar 25	<i>Augmented Criticism Day</i>	
		Poetry and Death: Elegies	
	Mar 27	Milton: Lycidas	
W11	Apr 1	Donne: Relic (28); Death be not proud (32); Herbert: Church-Monuments (70); Godolphin: Elegy (131)	
	Apr 3	Crashaw: Epitaph (156); Cherbury: Elegy (39); Stanley: Exequies (235)	
		Poetry and Performance: Masques	
W12	Apr 8	Bacon: Of Masques and Triumphs; Milton: Comus, 32-51	
	Apr 10	Milton: Comus, 51-61; Marvell: Dialogue (187)	Participation Report
	Apr 11-18		Take-Home Exam