

Course Outline

ENGL307.01 (W2021): Literature After 1700

Department of English, University of Calgary

- **Instructor:** Dr Michael Ullyot
- **Office Hours** ([Zoom](#); password: Ullyot): Fridays, 10:00-11:00, 15 Jan to 9 Apr
- **Phone:** 403.220.4656
- **E-mail:** ullyot@ucalgary.ca
- **Web:** j.mp/ullyot
- **Podcast:** anchor.fm/ullyot

Description & Goals

Four ideas permeate our historical survey of British literature:

1. major **genres and forms** and their development through six periods since 1700 (Enlightenment, Romantic, Victorian, Modernist, Postwar, and Contemporary);
2. **literary criticism's** interpretive methods and motives;
3. texts' **adaptations of and influence on** other texts; and
4. the **literary canon** and its exclusions on the basis of gender, class, racial and other identities.

By the end of this course you will be able to:

- set and assess your own learning goals (*Journal 1, Journal 4*);
- annotate texts to turn ideas into arguments (*Quiz 2, Presentation*);
- close-read poetry's linguistic, semantic, structural, and cultural features (*Presentation, Midterm Exam*);
- analyze the characters, language, and themes of novels and plays (*Journal 3, Response Paper, Final Exam*);
- write criticism that is grammatically correct, evidence-based, and insightful (*Quiz 1, Journals 2 and 3, Response Paper, Final Exam*); and
- exchange ideas with others to interpret texts (*Participation Report*).

Platforms

There are four platforms for the synchronous and asynchronous elements of this course:

1. **Desire2Learn** (D2L) for grades and formal announcements;
2. **Anchor** for podcasts (also on Spotify, Apple, Google, and other services);
3. **Slack** for chats, presentations, informal announcements, and random stuff; and
4. **Zoom** for videoconferencing our lectures and tutorials.

Our Zoom sessions will be recorded and posted to D2L; these recordings will be used to support student learning only and will not be shared or used for any other purpose. All dates are in the Schedule below.

Access

You must have reliable access to the following:

- a computer or other device with a supported operating system, as well as the latest security and malware updates;
- a current and updated web browser;
- a webcam (built-in or external);
- a microphone and speaker (built-in or external), or headset with microphone;
- a broadband internet connection.

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

- Links to Zoom and Slack are in the D2L Navigation Bar.
- The first time you access Slack you must register for our workspace using the custom invitation link, posted to News & Announcements at the start of term.
- [See here](#) to get the most out of our Zoom sessions; and [start here](#) for an introduction to Slack.
- To participate in Zoom you must sign in to ucalgary.zoom.us using a @ucalgary e-mail account. If you have another Zoom account you need to convert to your @ucalgary e-mail, [follow these instructions](#) to 'provision' your account. You must also run Zoom in the desktop or mobile client ([download here](#)), not in your browser. And if you're using Chrome OS, switch to one of these platforms: Windows, macOS, Linux, Android, or iOS.

Expectations

- We cannot require you to **turn on your camera** in Zoom, but please do. It builds community to see your faces in class and in tutorials. If you want to protect the privacy of your personal space, use a virtual background. If you have valid personal reasons preventing you from turning yours on, please reach out to your GAT or to the instructor.

- Be prepared, as best as you are able, to join classes in a quiet space that will allow you to be fully present and engaged in Zoom sessions.
- If for any reason you miss a synchronous class, you are required to watch the recorded session in D2L > Zoom > Cloud Recordings tab.
- Zoom and Slack links and passwords are only for students registered in this course. To ensure that our sessions and workspaces are private, **do not share the link or password with others** on any platform.
- Zoom recordings and materials presented in Zoom or Slack, including any teaching materials, must not be shared, distributed or published without the author's permission.

Required Textbooks

Using other editions of these four books will complicate your life in various ways — so I recommend that you buy these editions, ideally used copies.

- *The Norton Anthology of Poetry*, 6th edition (Norton: 2018)
- Oscar Wilde, *The Picture of Dorian Gray* (1891), ed. Robert Mighall (Penguin: 2003)
- Virginia Woolf, *To the Lighthouse* (1927), Penguin English Library edition (Penguin: 2018)
- Samuel Beckett, *Waiting for Godot* (wr.1952; tr.1953), (Grove/Atlantic: 1954)

Evaluation

- Journals (4 x 2.5 = 10%)
- Quizzes (3 x 3.3 = 10%)
- Presentation (5%)
- Response Paper (20%)
- Midterm Exam (20%)
- Final Exam (20%)
- Participation Report (15%)

You must complete these 4 assignments to pass this course: all 3 Journals, the Response Paper, the Midterm Exam, and the Final Exam. Detailed descriptions of each assignment are below. 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. 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.

Policies

Submission & Due Dates

Due dates are always midnight of the day indicated in the Course Schedule. Each student is permitted **1** free extension of 1 day without penalty, on **either** the Response Paper or the Final Exam. You may also submit any **1** Journal up to 12 hours late without penalty. **You do not need to ask permission for these extensions.**

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 all assignments no later than one calendar week after the due date. Any later, and you will receive a zero grade on that assignment. Extraordinary cases of medical emergencies and other domestic afflictions may be subject to extensions, but only at my discretion.

If you fail to submit the Final Exam you must inform me as soon as possible. I may request documentary evidence for the reason you give for your absence. For details on possible forms of documentation, including statutory declarations, see [here](#). If I deem your evidence to be acceptable, I may decide that alternate arrangements 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.)

E-mail

Use your @ucalgary e-mail for course communications. I will respond to e-mails sent via @ucalgary accounts within 48 hours. Do not follow up before 48 hours have elapsed.

Expectations

When writing e-mails to your professors, here are five conventions you should follow:

1. Include a short, informative subject line that explains what the email is about.
2. Include a greeting in your email, such as “Dear Professor [last name]” or “Hi Professor [last name].” Not “Hey there.”
3. Be clear and concise. Write short messages, make clear requests, get to your point rapidly. Say what you need in 2-4 sentences and ideally ask for simple answers (like yes or no).

4. Sign the email with your full name and the course number. For example: Jane Doe, ENGL 205.
5. Before hitting the send button, reread the message and check for punctuation and spelling.

Assignment Descriptions

Journals

These fall into two categories: reflections on your own mind, and responses to our texts, podcasts, and discussions. Each journal will be about 300 words or a paragraph or two long — with the possible exception of Week 1, when you can record a 3-minute video. Write in an informal, approachable register. I mean ‘informal’ in structure, not grammar: follow the standard rules of sentence structure, spelling, punctuation, and so on, but forget the rules of formal essay-writing. There’s no need for an introduction, body, or conclusion here; use whatever structure addresses the question or topic. See [my guide to Effective Critical Writing](#) for more detailed writing advice.

Post your journals to the designated D2L Discussion Board before midnight on each Friday that they’re due. (You can only read others’ posts after you submit your own.)

Journal 1: Self-Introduction

In Week 1, write a self-introduction. Who are you, and why are you here? What are your favourite book(s) and what do you read for pleasure? What knowledge and skills do you intend to gain from this course? If you’re taking English 307 because it’s a program requirement, tell us why you think a course like this is required. In Week 1 (only) you have the option of recording a 3-minute video, rather than writing 300 words, to answer these questions.

Journals 2 and 3: Analysis

- In Week 5, write on Tennyson’s “The Lady of Shalott.”
- In Week 8, write on Woolf’s *To the Lighthouse*.

For both journals, respond directly to that week’s podcast. Describe how our discussions over video (Zoom) and in chats (Slack) made you think differently about the assigned text(s), and quote the text(s) at least twice. For instance, you could start by saying that the podcast provoked some questions, specifically about certain passages in the assigned text; and then describe how someone’s comments over video or chat in tutorial made you view those problems differently. Or you could compare your methods of reading/annotating that week’s text to your experiences with other texts.

Journal 4: Closing Reflections

Re-read the goals you set for yourself in Journal 1, and reflect on whether and how you met them. How did your understanding of the course’s four major ideas (in Description & Goals, above) change? What skills do you have now that you didn’t have in Week 1?

Evaluation

Journals are graded on a pass/fail system. Earn full marks by submitting all 4 on time, each meeting these explicit criteria. No journal will pass without directly and explicitly referring to both that week's podcast episode and your tutorial discussions.

Presentations

- Sign up to give an audio or video presentation on a brief passage from the texts that we read in this course. Presentations are intended only for your tutorial, though others can also access them.
- At least 48 hours before the Wednesday tutorial of the week you signed up for, post a brief passage of about 6-7 lines of the poem to **your tutorial's channel** in Slack.
- Then at least 24 hours before the same Wednesday tutorial, post a presentation to **your tutorial's channel** in Slack. (Make the file size as small as possible without compromising quality.)
- If you opt for audio, include at least 1 image of your annotations.

In a presentation of no more than 3-4 minutes:

1. recite your passage;
2. show and discuss how you annotated it, *including* the words that you looked up in the [Oxford English Dictionary](#) (OED); and
3. ask a question for the tutorial to discuss (i.e. not requiring an opinion or a binary answer, but a nuanced answer that requires people to refer to their texts).

For full marks, your recitation will be clear and vivid; your annotations will cover diction (word choices) and at least 1 other term from [my guide to Close Reading](#); your definitions from the OED will be correct and illuminating; your discussion question will be interesting and provocative; and you will transcribe that question into a Slack thread and contribute to that conversation.

Participation

Your participation grade depends on your engagement with every facet of this course: with our synchronous Zoom/Slack classes; with our asynchronous Podcast classes; and with all of the reading, annotating, writing, reflecting, researching, recording, revising, and other activities related to our texts and assignments. That means you make regular, substantive contributions to class discussions over video (Zoom) and chat (Slack); and you attend classes with an annotated copy of the assigned texts, ready to discuss them. When you have questions about the course material and assignments, you pose them directly to me or to your GATs (in office hours, before or after class, or in separate appointments) rather than sending e-mails or direct messages. And you never (seriously, *never*) ask us a question you can answer by reading this course outline.

Participation is a self-reporting exercise. That means on 16 April you submit to the designated D2L Dropbox a 1-page account of how you engaged with the course, our readings, and our assignments. In other words, what evidence can you offer that you were present in both body and spirit during our meetings; that you did

more than the required minimum to read, analyze, annotate, and think about our readings; that you reflected thoughtfully on your individual assignments; that you attended Zoom office hours?

Finally, on the basis on this evidence, award yourself a grade out of 15. Break down your score into components: 10 marks for synchronous activities in our Zoom/Slack classes and 5 for asynchronous activities including our Podcast classes and your preparations for class and work on assignments. If your GATs and I agree with your self-assessment and evidence, we will award you that grade.

Dos & Don'ts for Participation Reports

- Do define what 'engagement' means to you, and cite evidence of yours.
- Do be fair to yourself.
- Don't claim to have done more than you really did.
- Do address the terms of the assignment. It asks you for evidence that you did more than the bare minimum, so don't focus too much on how you met basic course requirements by attending class, doing readings, or working on assignments. How did you *exceed* these requirements?
- Don't start at a perfect score and deduct points; **start at zero and make a case for every point you earn.**
- Do put some effort into your report. The best ones tell an interesting story of your engagement through time. They confess your shortcomings without making excuses for them. They conclude by summarizing why engagement is worthwhile, and what you learned about yourself through your engagement with the course.
- Don't try to flatter us into giving you a grade higher than you deserve. We appreciate constructive criticism more than hollow praise.
- Do be credible; tell me not only what you did, but what more you could have done to earn a higher grade. For instance, did you always complete your assigned readings before class? (Be honest.) There is far more credibility in an honest, explicit report than in an overconfident, vague one.
- Do compare your engagement with this class to your engagement with other classes.

Quizzes

On Readings

One week, at random, I will announce a D2L quiz on our readings of any one author's texts. You will have at least 48 hours' notice. Questions will be factual rather than interpretive (e.g. the order of events in a novel or long poem), so if keep up with your readings you'll have no issues completing it.

On Skills

Two times in this course, you'll watch a short video on [my YouTube channel](#) and then complete a quiz in D2L on what you've learned. The videos cover skills that are key to your success in this and other courses.

They decode the skills of reading and quoting texts to write persuasive and grammatically correct literary criticism.

After you watch the videos you should be able successfully to complete the quiz. Both quizzes will include a series of questions not just about the information you learned in the video, but applying your new knowledge to different information. Schedule 40 minutes to finish each quiz; they have a time limit of 60 minutes.

[The first video](#) (and quiz) covers ten grammar mistakes to avoid. [The second video](#) is on how to read texts like a literary critic, and how to develop arguments about them. I will not test you on an optional [third video](#), on when and how to quote texts to support arguments with evidence.

Response Paper

Before midnight on Friday 5 March, submit a 1000-word essay (with an introduction, 2 paragraphs, and a conclusion) to the designed D2L Dropbox responding to a question posted to D2L about Wilde's *The Picture of Dorian Gray*.

- The length of your essay should not exceed 1000 words.
- Use at least 5 quotations from the novel, each about 7-8 words or more. Cite quotations from using **MLA format**, and include a correctly formatted Works Cited section at the end of your paper.
- Your paper should make (1) a rigorous and thorough argument in (2) clear, concise, and natural language that (3) obeys the rules of grammar. For details on these criteria, see [my guide to Effective Critical Writing](#).
- A rubric will be provided in advance.
- **Do not** do external research; the only source you should quote is Wilde's novel.

Midterm Exam

This exam will be released in D2L on 24 March and be due by midnight on 26 March.

You will apply the terms in [my guide to Close Reading](#) to two poems that we have read, and you will compare the two poems to each other.

A practice exercise will be provided in advance.

Final Exam

This exam will be released in D2L on 14 April and be due by midnight on 20 April.

You will write two essays, each no longer than 1200 words: one on Beckett and one on poetry that you *have not analyzed* in your Presentation.

There will be a rubric for each essay.

Schedule

- (Z): synchronous Zoom/Slack class/tutorial (links in D2L)
- (P): asynchronous Podcast class (links in D2L)
- For poetry, the page numbers after titles refer to *The Norton Anthology of Poetry*, in this order: 6th edn (first number); 5th edn (second number and/or alternative reading); “f.” = “following” (i.e. begin on this page and read to the end of this text)

W1

Jan 11 (Z) Caedmon's Hymn (1; 1); Levertov, Caedmon (1745; 1680f.)

Jan 13 (Z) Grey, Elegy Written in a Country Churchyard (707-10; 669f.); Hannah More, from Slavery: A Poem (748-49; from “The Slave Trade,” 709f.)

Jan 15 Journal 1 due

W2

Jan 18 (P) Pope, from An Essay on Man (663-66; 623f.); Impromptu (676-77; 637f.); Finch, The Answer (603-04; 565f.)

Jan 20 (Z) Blake, Songs of Innocence (772-76; 773f.): Introduction, The Lamb, Holy Thursday; Songs of Experience (776-81; 740f.): The Clod & the Pebble, The Sick Rose, The Tyger, The Garden of Love, London, A Poison Tree

Jan 22 Quiz 1 (Top 10 Grammar Mistakes) due

W3

Jan 25 (P) Wordsworth, Tintern Abbey (804-7; 765f.); Coleridge, Kubla Khan (848-49; 809f.)

Jan 27 (Z) Byron, from Don Juan (884-910; 837f.)

Jan 29 Quiz 2 (Turn Ideas into Arguments) due

W4

Feb 1 (P) Keats, The Eve of St. Agnes (967-77; 907f.), To Autumn (985-86; 939f.)

Feb 3 (Z) Shelley, Ode to the West Wind (932-34; 872f.), To a Skylark (934-37; 876f.)

W5

Feb 8 (P) Tennyson, Mariana (1032-33; 982f.), The Lady of Shalott (1034-38; 984f.), Ulysses (1043-44; 992f.)

Feb 10 (Z) Rossetti, Goblin Market (1159-70)

Feb 12 Journal 2 due

READING WEEK

W6

Feb 22 (P) Wilde, The Picture of Dorian Gray

Feb 24 (Z) Wilde, The Picture of Dorian Gray

W7

Mar 1 (P) Yeats, The Lake Isle of Innisfree (1242), When You Are Old (1242), Adam's Curse (1243-44), The Second Coming (1248-49)

Mar 3 (Z) Wilde, The Picture of Dorian Gray

Mar 5 Response Paper due

W8

Mar 8 (P) Woolf, To the Lighthouse

Mar 10 (Z) Woolf, To the Lighthouse

Mar 12 Journal 3 due

W9

Mar 15 (P) Auden, Funeral Blues (1534), Musée des Beaux Arts (1536), The Shield of Achilles (1545-47)

Mar 17 (Z) Woolf, To the Lighthouse

W10

Mar 22 (P) Thomas, The Force That Through the Green Fuse Drives the Flower (1632-33), Fern Hill (1635-36), In My Craft or Sullen Art (1636), Do Not Go Gentle into That Good Night (1638)

Mar 24 (Z) Eliot, The Love Song of J. Alfred Prufrock (1400-04)

Mar 26 Midterm Exam due

W11

Mar 29 (P) Beckett, Waiting for Godot

Mar 31 (Z) Beckett, Waiting for Godot

W12

Apr 5 (P) Larkin, Church Going (1720-21), An Arundel Tomb (1721-22), The Trees (1726), This Be The Verse (1728)

Apr 7 (Z) Beckett, Waiting for Godot

Apr 9 Journal 4 due

W13

Apr 12 (P) Hughes, The Thought-Fox (1893), Hawk Roosting (1894-95); Heaney, Digging (1978-79), Punishment (1981-82)

Apr 14 (Z) Cope, Flowers (2043), Valentine (2043); Oswald, A Short Story of Falling (2143-44)

Apr 16 Participation Report due

Apr 20 Final Exam due

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 [here](#).

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 [here](#) and [here](#).

Student Conduct

Principles

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.” Report any cases of such misconduct immediately to the department Head, who, depending on the nature and severity of the incident, may then take further appropriate action.

Sexual Violence Policy

The University recognizes that all members of our community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The [University of Calgary’s sexual violence policy](#) guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances.

Classroom Conduct

All students, employees, and academic staff in the university community are expected to demonstrate behaviour in class that promotes and maintains a positive and productive learning environment, and to conduct themselves in accordance with the University of Calgary Calendar, the Code of Conduct and Non-Academic Misconduct policy and procedures, which can be found [here](#).

Internet & Electronic Communication Devices

Use laptops and mobile devices in a manner appropriate to the course and classroom activities. Do not access websites and resources during class that are distracting to you or to other learners. You are expected to know and to follow [the University’s Internet and email use policies](#).

Online Conduct

The use of video conferencing programs relies on participants to act ethically, honestly and with integrity; and in accordance with the principles of fairness, good faith, and respect (as per [the Code of Conduct](#)).

When entering Zoom, you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others. You are required to use names officially associated with your UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors/moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g. [Student Non-Academic Misconduct Policy](#)). If you have difficulties complying with this requirement, email the instructor explaining why, so the instructor may consider whether to grant an exception, and on what terms.

Instructor's Intellectual Property

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may **not** be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

Copyright

All students are required to read [the University of Calgary policy on Acceptable Use of Material Protected by Copyright](#) and [requirements of the copyright act](#) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the [Non-Academic Misconduct Policy](#).

Media Recording

Please refer to [this statement](#) on media recording of students.

... for Lesson Capture

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

... for Self-assessment of Teaching Practices

The instructor may use media recordings as a tool for self-assessment of their teaching practices. Although the recording device will be fixed on the instructor, it is possible that student participation in the course may

be inadvertently captured. These recordings will be used for instructor self-assessment only and will not be used for any other purpose.

... for Assessment of Student Learning

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

Other Important Information

Please visit [the Registrar's website](#) for additional important information on the following:

- Wellness and Mental Health Resources
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

Freedom of Information and Protection of Privacy

Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.

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.

Department Website

For more information about courses, programs, policies, events and contacts in the Department of English, please go to [our website](#). 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 University of Calgary students.

Library & Research Support

Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: maboymd@ucalgary.ca. Find the English research guide [here](#).

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 [here](#).

Grade Appeals

Consult [this 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.”

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 Deferment of Term Work](#) form must be completed. The University also has [regulations governing the deferral of final examinations](#).

Student Accommodations

The student accommodation policy can be found [here](#). 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](#). 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 [here](#).

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](#) 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.

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. Your responses make a difference; please participate in USRI Surveys.