

# ENGL 205 (W2015)

## DEPARTMENT OF ENGLISH

### FACULTY OF ARTS

### UNIVERSITY OF CALGARY

#engl205 | j.mp/shax205

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*Course blog:* j.mp/blog205

### Course Description + Goals

This course will introduce you to the works of William Shakespeare, and instruct you in critical writing. We will read three plays (a comedy, a romance, a problem play, and a tragedy), a long narrative poem, and a collection of sonnets; we will watch films and listen to radio performances of one play (*King Lear*); and we will study their theatrical and historical origins in Shakespeare’s culture. We will uncover seven big ideas in this course, containing the skills and knowledge on which you’ll be evaluated: methods, language, forms, origins, performances, questions, and evidence. (See pages 5-6 for details.) In lectures (on Tuesdays) we’ll address a few key topics and questions about the text(s), like genre, character, and history; and we’ll investigate methods to resolve them; you will then use similar methods in your three responses and three exercises. Tutorials (on Thursdays) will combine interactive discussions with a variety of reading and writing exercises.

### Textbooks

- \* *The Complete Sonnets and Poems*, ed. Burrow (Oxford, 2002)
- \* *Twelfth Night*, ed. Carnegie and Houlahan (Broadview, 2014)
- \* *The Winter’s Tale*, ed. Pitcher (Arden, 2010)
- \* *Troilus and Cressida*, ed. Bevington (Arden, 1998)

*If you buy used copies of any of these texts online (try bookfinder.com), make sure they are these editions.*

### Evaluation

Response 1	10%	90 + %	A+	4.0
Response 2	15%	85 – 89 %	A	4.0
Response 3	20%	80 – 84 %	A–	3.7
Exercises 1, 2, 3 (3 x 5%)	15%	77 – 79 %	B+	3.3
Badges	15%	74 – 76 %	B	3.0
Registrar-Scheduled Final Exam	25%	70 – 73 %	B–	2.7
	TOTAL 100%	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

- \* Each component is graded on a percentage scale. At right are their letter-grade equivalents.
- \* You **must** complete all 3 Responses and the Final Exam to pass this course. Due dates are in the Course Schedule (page 10).
- \* Students must be available for examinations up to the last day of the examination period (April 18-29).

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Responses (10+15+20=45%)

**RESPONSE 1 (10%, 500 words)**

asks you to evaluate your digital or paper annotation practices of Shakespeare's texts.

- \* First, gather your evidence. Try a range of annotation practices: on paper and on screen; in the margins of the text and in a notebook or document; in isolation (by yourself) and in the Annotation Studio social-annotation platform. (Sign up for an account, and contribute to our "ENGL205 W2015" group annotation of *The Rape of Lucrece*.)
- \* For full marks, your response will state your aims when reading. Do you aim to record specific details, broad impressions, or both? To cross-reference words and ideas? To remember the dramatic context? To paraphrase? How do your aims intermix?
- \* Your response will also evaluate the effectiveness of at least three annotation methods, platforms, workflows, or systems to meet your aims. Critique your practices – don't just describe them.
- \* 500 words is a strict maximum. Don't waste precious words on long introductions or conclusions, or on vague statements like "In this essay I will discuss...". Plunge directly into your argument, and write with economy and concision.

**RESPONSE 2 (15%, 750 words)** asks you to write any one of the following (3 options):

**Option A:** A review of any recorded or live performance (e.g. film, audio recording, radio play) of any of the texts we read in this course.

- \* For full marks, you will address moments and features of the performance that made you think about characters and read specific moments of the text differently. How is this performance an interpretive act? Do you agree with the interpretation? Why or why not?

**Option B:** Dramaturgical advice to a director of any of our texts for a theatre, film, or audio performance. What are your production-level decisions, such as the setting and production design? What are your cuts or rearrangements of the text? What would you like the audience to know before your adaptation/performance begins?

- \* For full marks, you will show why your decisions are based on your interpretation of the text, rather than novelty for its own sake.

**Option C:** Three essay questions for Part B of the final exam in this course (detailed below).

- \* For full marks, you will pose questions whose answers require textual evidence from at least three of our five main texts (the sonnets, *Lucrece*, *Twelfth Night*, *Troilus*, and *Winter's Tale*).
- \* In one paragraph each, you also outline the key components of a thorough and effective answer to each question.
- \* The best two questions and answers in the class will appear on the final exam, and earn their authors a bonus 5% each on that exam.

**RESPONSE 3 (20%, 1250 words)** asks you to write either one of the following (2 options):

**Option A:** An essay interpreting one of Shakespeare's sonnets as if it were a soliloquy by any of the principal characters from *Twelfth Night*, *Troilus*, or *The Winter's Tale*. (Define 'principal' characters as anyone with a speaking role in three or more scenes.) How do the sonnet's ideas, attitudes, perceptions, or questions compare to those the character addresses in the play? Quote them for a direct comparison. If there is an addressee ('you') in the sonnet, identify her or him.

- \* For full marks, you will account for every line of the sonnet, not ignoring ideas that are hard to reconcile with the character. Your essay will quote the play at least three times, and the sonnet at least three times.

**Option B:** An essay on *Twelfth Night's* historical circumstances (not sources), according to any one of Carnegie and Houlihan's Appendices B, C, D, E, F, G, or H (not A). What interpretation of the play is only possible with knowledge of these circumstances? Be as specific as possible.

- \* For full marks, your essay will quote at least three of the excerpted historical texts, and the play itself at least three times.
- \* On my acceptance of your proposal sent at least three weeks before Response 3 is due (by e-mail to [ullyot@ucalgary.ca](mailto:ullyot@ucalgary.ca)), in lieu of an essay you may post a podcast to SoundCloud in the style of "Shakespeare's Restless World." The same grading criteria apply, but this form gives you more licence to incorporate other media into your argument. Include a list of their sources, and citations for every quotation.

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## Exercises (3 X 10 = 30%)

Exercises (in D2L) apply and practice your critical skills and knowledge. Your TA and I will teach you how to complete each exercise successfully. You must complete and submit each exercise before the deadline, and each within 45 minutes. If you miss any exercise, for any reason, there is no make-up exercise.

**Exercise 1 (10%)** requires you to do a close reading of a passage from Shakespeare.

- \* To prepare for the exercise, you will get a list of ten passages. One of them will be the passage you analyze in this exercise. Read each passage at least two or three times before analyzing it, and paraphrase its meaning in your mind (i.e. translate it into modern English). Use the *Oxford English Dictionary* to look up any words whose meaning is unclear.
- \* For full marks, you will recognize and quote the passage's structural, linguistic, semantic and cultural elements, and fill in the blanks of a detailed questionnaire (posted in advance to the course blog) on elements in those four categories.

**Exercise 2 (10%)** requires you to paraphrase a passage from Shakespeare in modern English (i.e. in your own words). For example, the quotation "Neither a borrower nor a lender be" (from *Hamlet*) might be paraphrased as "You should neither borrow nor lend", or "Do not borrow, and do not lend".

- \* For full marks, you will do a thorough, accurate, and clear paraphrase that renders the whole passage and its ideas in comprehensible, grammatically correct modern English.

**Exercise 3 (10%)** requires you to identify and describe the key elements of Shakespeare's genres and modes, based on examples of his plots (e.g. narrative order and features); his characters (e.g. purpose and social class); and his style (e.g. tone and register).

- \* For full marks, you will recognize these elements in each example. Questions may ask you to invent outcomes and identify features that would make an incomplete plot-summary fit a given genre (e.g. comedy, tragedy); or to match descriptive words (e.g. pastoral, soliloquy, accusatory) to a series of excerpts.

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## Final Exam (25%)

The exam will consist of two parts.

**Part A (40/100)** is a list of ten passages from the Shakespeare texts we have read. You will choose two passages to identify by its source and its context in the surrounding narrative or sonnet sequence. Who is the speaker, what is the setting, and what is the surrounding action or meaning? You will then explain the significance of the passage in relation to the text's major themes. How does this passage reflect themes and ideas that appear elsewhere in the text? (Your response will be stronger if you can specify or even quote some other instances.)

**Part B (60/100)** is a list of six essay questions. Each one will name two or three of our five main texts (sonnets, *Lucrece*, *Twelfth Night*, *Troilus*, and *Winter's Tale*). You will choose one question to answer about the particular texts named in that question. For full marks, offer detailed close readings of ample textual evidence. The question will ask you to make an argument someone could oppose, not simply to describe a topic.

During the exam, you will be allowed to consult your **Exam Dossier**: an envelope of 12 pages you have submitted over 12 weeks in your Thursday tutorials (1 per week). These pages can include any sort of text you want (quotations, summaries, notes), in any format that will be intelligible and helpful to you in the exam. But there are some key guidelines:

- \* Submit only a single page each week, with text on only one side.
- \* Prepare your own review notes. The text has to be your own notes and transcriptions of Shakespeare quotations. Nothing else is allowed, such as photocopies or notes shared with other students. Submitting words or ideas that are demonstrably similar to another student's words or ideas would be academic misconduct -- for both students.
- \* Submit your page in person, in your own tutorial session, before it ends each Thursday morning. Otherwise, you miss your opportunity to submit a page that week. No later substitutions will be allowed, for any reason whatsoever.
- \* Your TA will sign and date your page to certify that it meets the rules. Otherwise, s/he has right to decline it.
- \* Preparing an Exam Dossier is entirely optional.

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## Badges (15%)



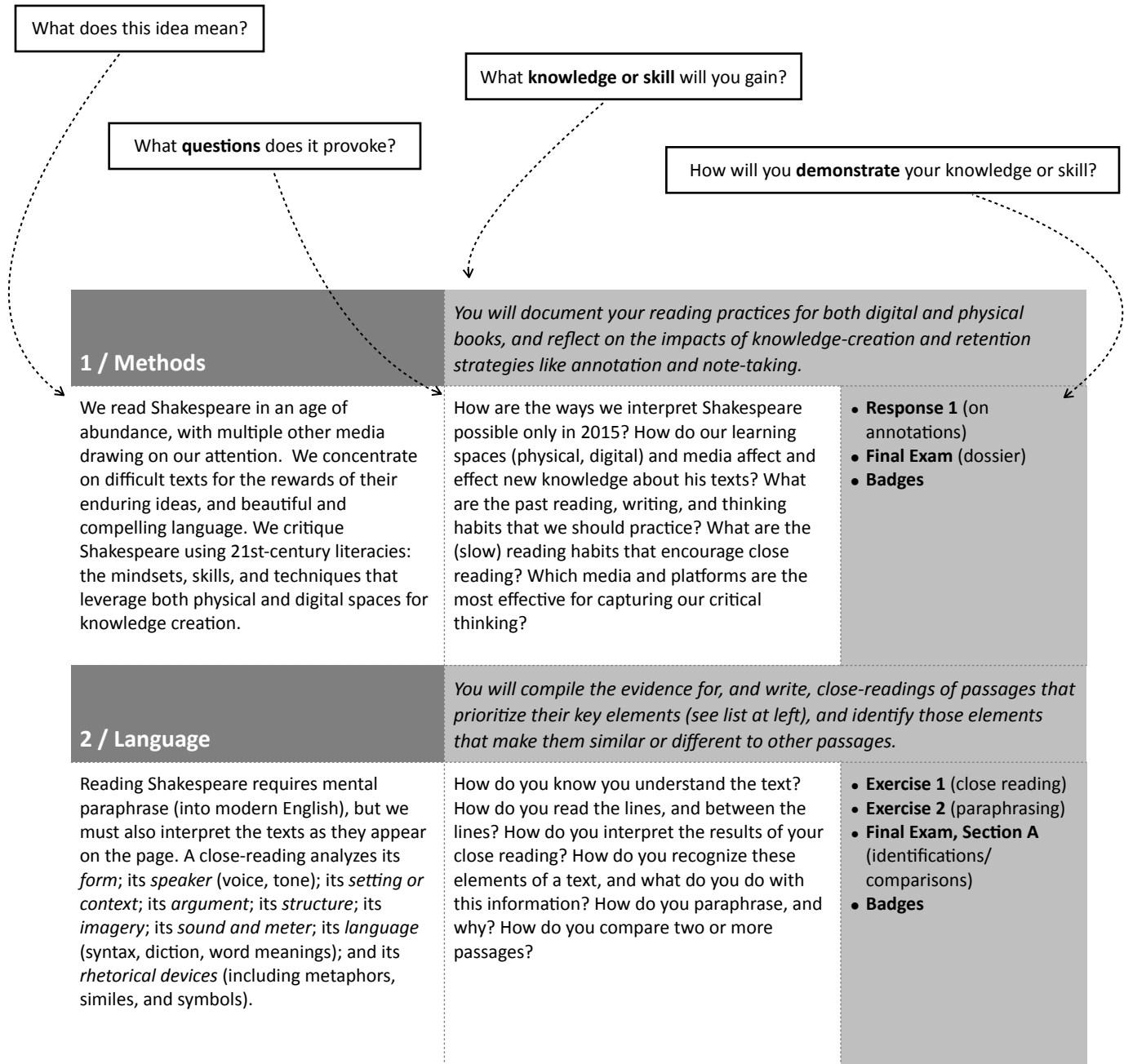
- \* This course provides various ways to earn your participation grade, measured through an achievement system called badges.
- \* Badges are digital icons you display in an online profile to signal your achievements, expertise, or credentials. For example, the **Analysis** badge here is for those who post annotated copies of their Shakespeare texts, complete special quizzes on Desire2Learn, and do other activities that signal their expertise in analyzing these texts.
- \* Think of a badge like a miniature version of the diploma you'll get for your degree, or the credit you'll get for English 205: they're micro-credentials for the particular skills and capabilities you'll earn in this course. Yet they're transferrable skills for your other courses, and for the other facets of your intellectual life and cultural appreciation. (If you can analyze Shakespeare, you can analyze anything.)
- \* There are **ten badges** in the **seven categories** of "big ideas" this course is exploring. (See pages 5-6 for details.) Each badge is worth 3% of your final grade. So you would need to earn five badges for a perfect participation grade of 15%.
- \* The tasks you complete award points. You unlock a badge once you earn 15 points toward a badge by doing tasks listed in the **point system spreadsheet** < [j.mp/badges205](#) > for this course. Some are conventional activities you would expect to do in a course (like coming to class); others capture a wider range of activities (like live-tweeting a class, reviewing a play, or publishing a blog post).
- \* The spreadsheet list is more suggestive than comprehensive. Each badge offers multiple options for ways you can earn them, but you can also develop your own ways to earn them. To make a case for an alternate activity, contact your TA, who will bring your request to the instructor. Be prepared to give evidence that your proposed activity fits into the big idea that contains that badge.
- \* You earn badges for completing activities. Some allow you to earn points in more than one category, but most activities will count for no more than one badge at a time.
- \* Some activities are worth more points than others. For those that have a range of points, you'll earn more for better work -- i.e. when your contributions are more detailed, multi-layered, and insightful. The number that you earn is at the discretion of the instructor, usually advised by your TA.
- \* Most of these activities are pass/fail; there are no half- points.
- \* There are some hidden badges for those who exceed our expectations in the course.

To earn your badges:

1. Get an account on [ucalgaryblogs.ca](#).
  2. Get one on the course blog, < [j.mp/blog205](#) >. The password is 'florizel'.
  3. Email your TA your username.
- \* Your TA will maintain a running total for your participation inside and outside of the classroom.
  - \* You need to direct your TA to any work you do *outside* the course blog, Desire2Learn, or your tweets using the #engl205 hashtag.
  - \* When you reach your 15-point total for a badge, your TA will then issue your new badge.  
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So what if you earn extra points in a badge category?
    - \* Once you earn a badge, you get its 3% toward your final grade. If you do extra tasks in that category, these points will still accumulate.
    - \* If, by the end of the course, you have not earned five badges for a total of 15% of your final grade, your excess points (i.e. those earned toward a badge that you've already received) will be tallied.
    - \* If you have 15+ excess points, you get a bonus 3%. But you can only receive the equivalent of one badge (3%) with excess points.  
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Finally, if you don't sign up for these accounts, your points will still be compiled for your final grade: but you'll have no badges to display in your profile during the course, or when the course is over. And what's the fun of that?

## Big Ideas

These are the seven big ideas that we will uncover and explore in English 205. Each has four parts: a definition; a set of essential questions; an outcome, or the knowledge and skills you'll gain; and assessments, or the ways you'll be graded on that outcome.



<h3>3 / Performances</h3>	<p><i>You will analyze performances as a series of interpretive decisions, and critique a performance to illustrate its effect on your own interpretation.</i></p>	
<p>Whenever we read Shakespeare’s plays on the page, we must imagine them in performance. They are stories unfolding in time, turning on the variable motives and knowledge of discrete characters. Every performance, good or bad, provokes new insights into a text’s story and language.</p>	<p>How does Shakespeare arrange the action of a text? Where does he start and stop the narrative? How does your knowledge of a play’s theatrical/interpersonal elements help you understand motives, and the unfolding narrative? How do productions and performances make interpretive decisions?</p>	<ul style="list-style-type: none"> <li>● <b>Response 2, Option A</b> (review) or <b>B</b> (dramaturgical advice)</li> <li>● <b>Badges</b></li> </ul>
<h3>4 / Questions</h3>	<p><i>You will formulate critical questions about Shakespeare’s texts, and write multi-layered responses that provoke new questions.</i></p>	
<p>Ignorance is the beginning of wisdom. The best questions provoke multi-layered answers, which help us ask new and more complex questions. Our arguments in response to these questions must have a counter-argument. They must also be carefully structured.</p>	<p>What are the kinds of questions we ask of literary texts? How do we formulate them? How can we make logical and clear arguments? How should essays take a position rather than discuss a topic? What is the function of an introduction, a paragraph, a conclusion? How do you outline an argument? Will criticism ever be definitive?</p>	<ul style="list-style-type: none"> <li>● <b>Response 2, Option C</b> (exam questions)</li> <li>● <b>Final Exam, Section B</b> (essay)</li> <li>● <b>Badges</b></li> </ul>
<h3>5 / Forms</h3>	<p><i>You will identify how Shakespeare’s genres influence his plot- and character-level decisions, and how his modes influence elements of style like diction and tone.</i></p>	
<p>Shakespeare’s plays adopt five main <i>genres</i> (tragedy, comedy, history, romance, and problem play) and a range of <i>modes</i> (pastoral, elegiac, lyric). His non-dramatic (lyric and narrative) poetry and his sonnets are in dialogue with his plays.</p>	<p>How do the conventions (genre, mode) of a text inform its internal elements/structure? How do they influence our expectations? Should they? How do the plays and poems reflect each other stylistically? thematically? in other ways?</p>	<ul style="list-style-type: none"> <li>● <b>Exercise 3</b> (on genres and modes)</li> <li>● <b>Response 3, Option A</b> (on sonnets and plays)</li> <li>● <b>Final Exam, Section B</b> (essay)</li> <li>● <b>Badges</b></li> </ul>
<h3>6 / Origins</h3>	<p><i>You will demonstrate and explain the impact of Shakespeare’s narrative sources and theatre context on his decisions.</i></p>	
<p>Shakespeare’s theatre/audiences and publications/readers were very different from ours. He wrote in and for a specific culture, and adapted his sources and ideas to that culture. Our print and digital editions adapt the material forms (manuscripts, quartos, folios) of their own origins.</p>	<p>How did Shakespeare’s material circumstances influence his writing? How did he adapt the sources of his plays and poems? How were his writings first performed and circulated? How do editions affect our readings of him today?</p>	<ul style="list-style-type: none"> <li>● <b>Exercise 2</b></li> <li>● <b>Response 3, Option B</b> (on contexts/sources)</li> <li>● <b>Badges</b></li> </ul>
<h3>7 / Evidence</h3>	<p><i>You will compile and interpret enough textual evidence to make rigorous, multi-dimensional arguments.</i></p>	
<p>A compelling argument is a resourceful argument: it uses textual evidence to make a nuanced and convincing case. It uses the right formats to quote and cite that evidence.</p>	<p>How do you know what you believe to be true? How do you gather evidence, and how much is enough? How are facts different from opinions? What are the correct ways to quote and cite Shakespeare’s texts? How do interpretations construct knowledge?</p>	<ul style="list-style-type: none"> <li>● <b>Responses 1, 2, and 3</b></li> <li>● <b>Final Exam, Section A</b> (identifications/comparisons)</li> <li>● <b>Final Exam, Section B</b> (essay)</li> <li>● <b>Badges</b></li> </ul>

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## Grading System

I use percentages to grade every assignment, and give their letter-grade equivalents (see page 1) 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 (F.1), instructors may use their discretion when rounding upwards or downwards when the average of term work and exams is between two letter grades.

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## 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](http://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.

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## Laptop & Mobile Policy

Computers will be allowed in class **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.

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

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## Submission Policy

All submissions will be electronic, using Desire2Learn's Dropbox.

Each student is permitted *one* extension, on **any one of the Responses**, of *one day* 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. 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.

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## Department Of English Statement On Principles Of Conduct

According to the University Calendar ([www.ucalgary.ca/pubs/calendar/current/j.html](http://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.

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## English Department Online

For more information about courses, programs, policies, events and contacts in the Department of English, please go to <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.

The Department of English is also on Facebook < <http://www.facebook.com/UofCEnglish> > and Twitter < <https://twitter.com/uofcenglish> >.

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## 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. See <http://english.ucalgary.ca/scribe-and-muse-english-club>. Our email address is [smec@ucalgary.ca](mailto:smec@ucalgary.ca).

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## Academic Regulations And 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>

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## 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>

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

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## Academic Accommodation

It is the student's responsibility to request academic accommodations. If you are a student with a documented disability who may require academic accommodations and have not registered with Student Accessibility Services, please contact them at 403-220-6019. Students who have not registered with Student Accessibility Services are not eligible for formal academic accommodations. More information about academic accommodations can be found at [www.ucalgary.ca/access](http://www.ucalgary.ca/access)



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## 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>

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## Library And Research Support

Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: [maboym@ucalgary.ca](mailto:maboym@ucalgary.ca). Find the English Pages research guide here: <http://libguides.ucalgary.ca/english>

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## Emergency Evacuation/ Assembly Points

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

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## Freedom Of Information And Protection Of Privacy Act

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

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## 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/>

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## Program Advising And Student Information Resources

Do you have a question, but you're not sure where to start? The Arts Students' Centre, SS102 [formerly the Program Information Centre] is your information resource for everything in Arts. Drop in to SS102, call us at 403-220-3580 or email us at [artsads@ucalgary.ca](mailto:artsads@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.

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## Universal Student Ratings Of Instruction (Usri)

At the University of Calgary, 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](http://www.ucalgary.ca/usri)). Your responses make a difference, so please participate in USRI Surveys.

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## Students Union Representatives For The Faculty Of Arts

[arts1@su.ucalgary.ca](mailto:arts1@su.ucalgary.ca), [arts2@su.ucalgary.ca](mailto:arts2@su.ucalgary.ca), [arts3@su.ucalgary.ca](mailto:arts3@su.ucalgary.ca), [arts4@su.ucalgary.ca](mailto:arts4@su.ucalgary.ca)

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## Students Ombudsman's Office

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

## Course Schedule

		Dates	Texts	Topics (Big Idea #s)	Due
W1	L	13 Jan	—	knowledge creation (1), interpretation (7)	
	T	15 Jan	<i>Rape of Lucrece</i> (1-686)	reading practices (1), close reading (2)	
W2	L	20 Jan	<i>Rape of Lucrece</i> (all)	close reading (2), evidence (7)	
	T	22 Jan	<i>Rape of Lucrece</i> (all)	annotation (1, 2, 7)	
W3	L	27 Jan	<i>Twelfth Night</i>	comedy (5), performances (3)	R1
	T	29 Jan	<i>Twelfth Night</i>	gender (4, 6)	E1
W4	L	3 Feb	<i>Twelfth Night</i>	sources/contexts (6)	
	T	5 Feb	<i>Twelfth Night</i>	questions (4)	
W5	P	10 Feb	<i>King Lear</i> (films)	tragedy (5), Elizabethan theatre (6)	
	T	12 Feb	<i>King Lear</i> (films)	Shakespeare on film (1, 3)	
<b>Reading Week</b>			—	—	
W6	L	24 Feb	<i>King Lear</i> (films)	performance now (3)	
	T	26 Feb	<i>King Lear</i> (films)	performance then (6)	E2
W7	L	3 Mar	<i>Troilus and Cressida</i>	problem play (5)	
	T	5 Mar	<i>Troilus and Cressida</i>	language (2)	
W8	L	10 Mar	<i>Troilus and Cressida</i>	sources (6)	
	T	12 Mar	<i>Troilus and Cressida</i>	questions (4)	
W9	L	17 Mar	<i>The Winter's Tale</i>	romance/pastoral (5)	
	T	19 Mar	<i>The Winter's Tale</i>	class (6)	
W10	L	24 Mar	<i>The Winter's Tale</i>	performances (3)	
	T	26 Mar	<i>The Winter's Tale</i>	questions (4), evidence (7)	E3
W11	L	31 Mar	<i>Sonnets</i> (1-126)	publication (6), homoeroticism (6)	R2
	T	2 Apr	<i>Sonnets</i> (1-126)	character (5)	
W12	L	7 Apr	<i>Sonnets</i> (127-154)	language (2)	
	T	9 Apr	<i>Sonnets</i> (127-154)	gender (4, 6)	
W13	L	14 Apr	—	knowledge creation (1), interpretation (7)	R3