



Course Title: Movement and the Metropolis in Modernist Poetry			
Course Number	English 251 Lecture 06	SPRING 2020	
Faculty / Department	Faculty of Arts/Department of English		
Instructor Name	Dr. Rachel Kyne	Email	rachel.kyne@ucalgary.ca
Instructor Email Policy	Post questions regarding the course and assignments on D2L discussion board. Use email for private questions or concerns. Responses within 24 hours. Submit assignments via D2L and <i>not</i> via email.		
Office Location	n/a	Telephone No:	n/a
Office Hours	By appointment		
Class Dates/Times/Location	May 6 – June 17 Online presence required : Tuesdays and Thursdays from 1:00-2:30 pm		

Course description:

This course examines the relationship between mobility, spatial politics, and poetic form in a number of canonical modernist poems. Modernist literature draws strongly on the political, ethical, and imaginative significance of movement, fundamentally connecting freedom of mobility to freedom of thought. The explosion of modernist art and literature in the late 19th and early 20th centuries took place amidst radical changes in forms of individual and collective movement. Technologies like the subway, the automobile, the plane, and the bicycle altered notions of space and time, while women exercised new forms of autonomy of movement and transgressed gendered notions of public space. During the same period of modernism, passports were introduced, waves of refugees fleeing war and persecution heightened xenophobic desires for closed borders, and trench warfare produced a condition of immobility for millions. We will investigate the spatial poetics—and politics—of modernism through the poetry and historical contexts of Charles Baudelaire, Guillaume Apollinaire, Hope Mirrlees, the British War poets, and T. S. Eliot. Along the way, we will examine the urban planning of Paris, investigate theories of time, consider typographic experiments on the page, and delve into the rich connections between walking, transport, and thought in modernist writing.

Course Objectives:

During this course you will:

- Develop and deploy a formal literary analytical vocabulary for discussing poetry
- Collaborate with classmates to produce detailed literary analyses through collective observation and discussion
- Produce evidence-based close readings in discussion posts
- Learn to identify textual evidence and to select relevant passages for your arguments
- Construct specific, arguable theses and write a well-organized persuasive essay drawing on relevant passages of critical readings
- Familiarize yourself with some major trends in early 20th century poetry

- Learn about modernism’s preoccupation with issues we still struggle to navigate today: rapidly developing technologies, mass media, simultaneous communication, automation, social change, urban planning, geopolitical instability, and information overload
- Interrogate the fundamental relationships between modernity, urban space, and language
- Develop confidence in your capacity to read poems by using your own observational skills and questions

Texts and readings:

Required texts for this course will all be provided as PDFs on D2L.

Assignments and Evaluation:

3 Group Annotation exercises	5% each =	15%
3 Discussion posts	10% each =	30%
Thesis statement and Outline for Persuasive Essay		10%
Persuasive Essay		20%
Final Exam (Open book, multiple choice and short answer)		20%
Attendance and participation on chat during synchronous class hours		5%

Assignment Descriptions:

Group Annotations

(5% each = 15%)

Due May 15, May 22, and May 29.

- o Have one member of your group start a Google Doc or other shared document format that every person can comment on
- o Put your names, Course Section Number, and Group Number on your document!
- o Work through the poem from beginning to end making notes (annotations) as you go.
- o As a group, you must make use of **at least 8 terms for poetic analysis** in your annotations, such as image, tone, metaphor, diction, enjambment, etc. **A list of poetic terms for literary analysis will be posted on D2L.**
- o This annotation exercise is a *conversation* with your classmates. You’re pooling your collective brains to extract more meaning and observation out of your readings—which you can then draw on your written assignments. So some of your annotations must respond to your classmates’ comments by commenting on some of the same passages together, thereby pushing your analysis further.
- o Each person must make at least two annotations on your chosen poem
- o Submit your group annotation document by D2L
- o You can make comments in the margins by highlighting a word and using the “Add Comment”
- o List any general annotations
- o Make sure your document is organized and readable before you submit it!

Discussion Post #1 – Close-reading Response to a Baudelaire poem

(10%)

Due May 17

- Your post must have a single central idea—either a question that you’re posing or an argument that you’re advancing
- You must use two terms of poetic analysis in your response (eg. image, metaphor, diction)
- Your post can be based on the observations and analysis you produced in your group annotation exercise or on the lecture or your own reading observations

Discussion Post 2

(10%)

Due May 24

- 250-300 word response to a passage from a poem by Apollinaire with reference to a passage from the Stephen Kern readings
- Your post must make reference to a specific passage from Kern *AND* to a specific passage from one of the poems
- Your post must have a single central idea—either a question that you’re posing or an argument that you’re advancing
- This assignment asks you to combine your close reading skills with argumentative support from a secondary source.

Prompts for Discussion Post #3 – Creative Post

(10%)

(200-250 words, 1-2 pages)

Due May 31

1. *Mapping movement*: Draw a map of your movement through a particular space. (Your house, your neighbourhood, campus (in memory!) etc. Mark places where you are hampered or paused in your movement by spatial obstacles; places where you are forced to interact with others or change your manner of moving; places where you have to sit, stand, walk, or climb; places where you move through noise, dust, cold, heat, silence, etc. Post your map on D2L with a key for your viewers to follow your notations.
2. *Pathways of Association*: How might you track the movement in thought in any single span of time? Do an exercise in “automatic writing”—the Surrealist-inspired practice of writing without reflection on what comes from the end of the pen. For ten minutes, free-associate on the page without censoring yourself. When you are finished, read the finished product. Consider its trajectory—did you cycle through numerous ideas or images? Where does your writing slow down or speed up? Did you use punctuation? Line breaks? If not, how would the use of typographic signifiers like punctuation, spacing, or line breaks change the pacing, narrative connectivity, or coherence of your automatic writing passage?
3. *Temporal passage*: How do we empirically register the passage of time? Do we impose temporal schemas upon bodily experience, thus bringing a narrative of progression or change to bodily sensation? Or does bodily sensation itself suggest progression, change, or movement? Do an exercise in which you bring attention to your bodily sensations over a few hours and attempt to describe your perceptions of change, difference, sameness, vitality, etc. You could focus on your energy, mood, pain, a particular body part, mental dialogue etc. When you track these perceptions do they form a narrative? What kind of movement or stasis does such a narrative imply?
4. *Aural flânerie exercise*: Write a sound poem by sitting in a public space with your eyes closed and a pen and pad at hand. Write down everything you hear and how it feels to be in a hearing body. Do your shoulders tense as you strain to discern the words of a conversation? What does speech sound like when you can’t make out its meaning? How do you describe the sound of an electrical buzz from the lights to someone? Do you describe sounds by naming the object that produces them, or do you describe the sensation produced in your body by hearing the sound? Where is the sound located in relation to your body, and how do you describe or evoke the space of relation between sound and auditor? Consider using the white space of the page to depict the eruption of sound within silence (you can open your eyes to do this!).
5. Baudelaire’s *Swan*: Select an object or experience in your daily life that has memory bound up in it, and purposefully, attentively engage with it. For example, you might brew a cup of a favourite tea that reminds you of a relative, smell some perfume that reminds you of an old relationship, put on a hooded sweatshirt or a pair of shoes that you wore to explore a strange city, or go to an anonymous

chain restaurant like Starbucks or Subway that reminds you of being stranded at an airport or received a bad phonecall. Describe your present experience with the food, drink, clothing, object, space, etc. and track the emergence of the memory associated with this object or space in your mind. How can you textually convey the mingling of past and present in your experience? Do past and present blur together within single phrases or sentences? Do you choose to use line-breaks to intersperse immediate sensation with old feelings?

Thesis Statement and Outline for Persuasive Essay

(10%)

Due June 8

- Submit outline in bullet point form
- You must have a *SPECIFIC*, clear, arguable thesis that addresses an aspect of one of the poems from our syllabus
- Provide three subheadings for your body paragraphs that map *how* you will be building your argument
- Under your subheadings, note which passages of your chosen poem you will focus on (you can even paste these passages into your outline) and in which paragraphs you plan to cite secondary sources
- At the bottom of your outline, provide bibliographic information for at least 2 secondary sources, the same way you would list them in a Works Cited page
- Use proper citation in a standard format (eg. MLA):
- https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

Persuasive essay of 1000-1200 words

(20%)

Due June 15

- Your essay must give a close-reading of a course poem with reference to two secondary sources
- One of your secondary sources can be a reading from our syllabus
- You must use **at least four** terms of poetic analysis (eg. tone, metaphor, irony, diction, enjambment)
- Your essay must have a clear, arguable, *specific* thesis
- Your essay must be well-organized, with logical paragraph structure, strong topic sentences, and an introduction and conclusion
- You must use proper citation in a standard format (MLA):
- https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

Final Exam:

(20%)

- Open book, Multiple Choice and Short Answer questions
- Date and time to be set by Registrar

Evaluation

- **Grading:** Assignments will be marked out of the number of their percentage weight; for example, Discussion Posts are each worth 10% so will be graded out of 10; Persuasive Essay (20%) out of 20; Group Annotations (5%) out of 5
- **Late Assignments:** Assignments submitted after the deadline will be penalized with the loss of a third of a grade (an A- to B+) for each day that the assignment is overdue. No assignments will be accepted one week past the assignment deadline without the prior consent of the instructor.
- **If more than one assignment is incomplete, students will not be able to receive a passing grade.**

In this course, all essays, exams, and presentations will be marked on the University of Calgary’s four-point Grading System, as described in the Calendar:

All assignments will receive a numerical grade, to be converted using the following scale:

Although the A+ is solely an honorific that entails no additional points in the 4-point system, the course instructor will employ this mark to distinguish superlative work that exceeds expectations in style, correctness, intellectual depth and breadth, sophistication, and originality.

90 + %	A+	4.0	67 – 69 %	C+	2.3
85 – 89 %	A	4.0	64 – 66 %	C	2.0
80 – 84 %	A–	3.7	60 – 63 %	C–	1.7
77 – 79 %	B+	3.3	55 – 59 %	D+	1.3
74 – 76 %	B	3.0	50 – 54 %	D	1.0
70 – 73 %	B–	2.7	0 – 49 %	F	0

Accommodations Policy [boilerplate?]

The university Student Accommodation Policy can be found here:

<https://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>

If you require accommodations in this class, please contact me at the beginning of the course so I can put these in place for you.

Academic Honesty [boilerplate?]

Course Calendar – English 251 Lecture 06

- All **readings** should be completed by our **Tuesday** online session. Readings are posted as PDFs on D2L **under the “Content” tab.**
- **Assignments** must be submitted via Dropbox on D2L. Do NOT email them to me, please!
- **Assignment details** can be found above and **under the “Content” tab on D2L**
- Feel free to submit your assignments and complete your group annotations **before** the deadlines listed below!
- **Access** our Zoom sessions **through the link in D2L**

Date	Readings, Online Sessions, and Assignment Due Dates
<p>Introduction Thurs, May 7</p>	<p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>Reading:</p> <ol style="list-style-type: none"> 1. Joseph Amato, <i>On Foot: A History of Walking</i> (2004), Introduction (1-18) and excerpt from Ch. 6, (167-178)

<p>May 11-17</p> <p>Baudelaire and the Spectacle of Urban Space</p> <p>Tues, May 12</p> <p>Thurs, May 14</p> <p>DUE Fri, May 15 by 8 pm</p> <p>DUE Sun, May 17 by 8 pm</p>	<p>Readings (to have completed by Tuesday):</p> <ol style="list-style-type: none"> 1. George Simmel, “The Metropolis and Modern Life” (1905) (9 pages) 2. Vanessa Schwartz, “Introduction” and Chapter 1 from <i>Spectacular Realities: Early Mass Culture in Fin-de-siècle Paris</i> (1998), 1-44 3. Charles Baudelaire, Preface to <i>Paris Spleen</i> (1861) and Excerpts from “The Painter of Modern Life” (2 pages) 4. Packet of Baudelaire Poems <p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>Group Annotation # 1 – a Baudelaire poem (5%) (See description of requirements for group annotations on the Syllabus and/or in the Assignments tab.)</p> <p>Discussion post 1 – Close-reading Response to a Baudelaire poem (10%)</p> <ul style="list-style-type: none"> - Your post must have a single central idea—either a question that you’re posing or an argument that you’re advancing - You must use two terms of poetic analysis in your response (eg. image, metaphor, diction) - Your post can be based on the observations and analysis you produced in your group annotation exercise or on the lecture or your own reading observations -
<p>May 18-24</p> <p>Apollinaire and the Pre-War Avant-Gardes: Time and Perception in the Modern City</p> <p>Tues, May 19</p> <p>Thurs, May 21</p> <p>DUE Fri, May 22 by 8 pm</p>	<p>Readings for this week (to have completed by Tuesday):</p> <ol style="list-style-type: none"> 1. Stephen Kern – “The Nature of Time” (10-35) and “The Present” (65-88) from <i>The Culture of Time and Space, 1880-1918</i> (2003) 2. Filippo Marinetti – “The Founding and Manifesto of Futurism” (1909) 3. Guillaume Apollinaire – Futurist Anti-Tradition 4. Guillaume Apollinaire – Poems from <i>Alcools</i> (1913): Zone, Poem Read at the Marriage of André Salmon, 1909, The Harvest Month <p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>Group Annotation #2 - “Zone” (5%)</p> <ul style="list-style-type: none"> - Suggestion: Focus on a 2-page section of the poem <p>Discussion Post 2 - 250-300 word response to a passage from a poem by Apollinaire with reference to the Stephen Kern readings</p>

<p>DUE Sun, May 24 by 8 pm</p>	<ul style="list-style-type: none"> - Your post must make reference to a specific passage from Kern <i>AND</i> to a specific passage from one of the poems - Your post must have a single central idea—either a question that you’re posing or an argument that you’re advancing
<p>May 25-31</p> <p>Hope Mirrlees: Walking in Post-War Paris</p> <p>Tues, May 26</p> <p>Thurs, May 28</p> <p>DUE Fri, May 29 by 8 pm</p> <p>DUE Sun, May 31 by 8 pm</p>	<p>Readings for this week (to have completed by Tuesday):</p> <ol style="list-style-type: none"> 1. Hope Mirrlees – “Paris: A Poem” (Hogarth Press, 1920) 2. Julia Briggs – Hope Mirrlees and Continental Modernism” (261-270, USE the helpful NOTES/glossary to “Paris: A Poem” at end of document! (pages 287-303) 3. Whitney Chadwick and Tirza True Lattimer, “Becoming Modern: Gender and Sexual Identity After World War I” from <i>The Modern Woman Revisited: Paris Between the Wars</i> (3-15) <p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>Group Annotation #3- “Paris: A Poem” (5%)</p> <ul style="list-style-type: none"> - Focus on a 3 to 4-page section (maximum) of the poem! <p>Discussion Post 3 – Creative Blog Post!</p> <ul style="list-style-type: none"> - 200-250 words (approximately 1-2 pages) - See prompts below, also posted in the Assignments tab. - You can submit your document as a PDF if you’re trying to preserve spacing or if you’re submitting a visual document.
<p>June 1-7</p> <p>Immobility in the Trenches</p> <p>Tues, June 2</p> <p>Thurs, June 4</p>	<p>Readings for this week (to have completed by Tuesday):</p> <ol style="list-style-type: none"> 1. Modris Eksteins, Ch. 4 “Rites of War” from <i>Rites of Spring</i> (1989) (139-169) 2. <i>Blast 2</i> excerpt – Vortex Gaudier-Brzeska (1915) 3. War Poems Packet– Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg, Vera Brittain, Yeats anthology excerpt etc. <p><i>Optional recommended reading:</i> Paul Fussell, Ch. 2 “The Troglodyte World” from <i>The Great War and Modern Memory</i>, 39-81</p> <p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p>

DUE MONDAY June 8 by 8 pm	Thesis Statement and Outline for Persuasive Essay with bibliographic information for 2 Secondary Sources
<p>June 8-14</p> <p>T.S. Eliot: Walking through Ruins</p> <p>Tues, June 9</p> <p>Thurs, June 11</p> <p>DUE MONDAY June 15 by 8 pm</p>	<p>Readings for this week (to have completed by Tuesday):</p> <ol style="list-style-type: none"> 1. T.S. Eliot – “The Burial of the Dead” from <i>The Waste Land</i> (1922) 2. T.S. Eliot – “The Love Song of J. Alfred Prufrock” (1916) and Preludes (1910-1911) 3. Katherena Vermette – excerpts from <i>North End Love Songs</i> (2012) <p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>Persuasive essay of 1000-1200 words</p> <ul style="list-style-type: none"> - Your essay must give a close-reading of a course poem with reference to two secondary sources - One of your secondary sources can be a reading from our syllabus - You must use at least four terms of poetic analysis (eg. tone, metaphor, irony, diction, enjambment) - Your essay must have a clear, arguable, <i>specific</i> thesis - Your essay must be well-organized, with logical paragraph structure, strong topic sentences, and an introduction and conclusion - You must use proper citation in a standard format (MLA): - https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_for_mating_and_style_guide/mla_formatting_and_style_guide.html
<p>Wrap-up</p> <p>Tues, June 16</p>	<p>1:00-2:30 pm – Online Class (Zoom link in D2L)</p> <p>-</p>
<p>Final Exam (20%)</p>	<p>Multiple Choice and Short Answer questions</p> <p>Date TBD by Registrar</p>

Plagiarism:

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possible suspension or expulsion from the university. Please refer to the following information and make sure you are familiar with the statement below on plagiarism.

<http://www.ucalgary.ca/pubs/calendar/current/k-5.html>

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

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

Our email address is smecuofc@gmail.com.

English Department Website:

For more information about courses, programs, policies, events and contacts in the Department of English, please go to our website at <https://arts.ucalgary.ca/english>. Please note that the course outlines posted on the English Department website constitute the official course outline for purposes of appeals. Students should verify any hard copies against this posted version. For courses which employ numerical grades, the official departmental percentage to letter grade conversion scale is also posted on the department website.

Writing support:

The Student Success Centre offers both online and workshop writing support for U of C students.

<http://www.ucalgary.ca/ssc/writing-support>

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: maboyn@ucalgary.ca.

Find The English Pages research guide here:

https://library.ucalgary.ca/sb.php?subject_id=52619

Follow the Department of English on Facebook & Twitter:



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>

Grade appeals:

Consult the following University Calendar link and request advice from the English Department office by emailing karen.preddy@ucalgary.ca. Please note that “mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision.”

<http://www.ucalgary.ca/pubs/calendar/current/i.html>

Deferral of term work and final examinations:

Should you require an extension for completion of term papers or assignments beyond the deadline of five days after the end of lectures, an Application of Deferment of Term Work form must be completed. The University also has regulations governing the deferral of final examinations. See Calendar:

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

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

Student Accommodations: ACADEMIC 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](http://www.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 <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf> .

Freedom of Information and Protection of Privacy Act: <http://www.ucalgary.ca/legalservices/foip>

Faculty of Arts Program Advising and Student Information Resources:

Have a question, but not sure where to start? The new Arts Students' Centre (ASC) is your information resource for everything in Arts! Call at 403-220-3580 or email us at ascarts@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre (formerly the Undergraduate programs Office) at (403) 220-5881 or visit them in their new space 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.

Contact for Students Union Representatives for the Faculty of Arts:

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

Contact for Students Ombudsman's Office: <https://www.ucalgary.ca/student-services/ombuds/role>

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). Your responses make a difference – please participate in USRI Surveys."

PLAGIARISM

Plagiarism is an extremely serious offence. Please read the following information carefully. The penalty routinely recommended by the English Department for documented plagiarism is failure of the course in which the offence occurred; academic probation is also routinely applied at the Faculty level. Suspension or expulsion can result from severe or repeated plagiarism.

The University Calendar states:

1. Plagiarism - Essentially plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:
 - a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),
 - b) parts of the work are taken from another source without reference to the original author,

- c) the whole work (e.g., an essay) is copied from another source, and/or,
- d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted.

Plagiarism occurs when direct quotations are taken from a source without specific acknowledgement, or when original ideas or data from the source are not acknowledged. Citing your sources in a bibliography is not enough, because a bibliography does not establish which parts of a student's work are taken from other sources. MLA (Modern Language Association) documentation or other recognized forms of citation must be used for this purpose. Advice on adequate documentation can be found at the following web sites:

<http://owl.english.purdue.edu/owl/resource/747/01/>

Students who are absent from class assessments (tests, participation activities, or other assignments) should inform their instructors as soon as possible. . 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/m-1.html>.

DEPARTMENT OF ENGLISH STATEMENT ON PRINCIPLES OF CONDUCT

According to the University Calendar; <https://www.ucalgary.ca/pubs/calendar/current/k-2.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.