UNIVERSITY OF CALGARY

FACULTY OF ARTS
Department Of English

COURSE OUTLINE

ENGL 441: British Romanticism
Fall 2021
Web-based course

Instructor	Dr. David Sigler
Email:	dsigler@ucalgary.ca
Web Page:	D2L (access via MyUofC portal)
Office Hours:	Individual consultations on Zoom. Tuesdays 9:30−10:45 a.m., Thursdays 4:00−5:00 p.m. Book an appointment at www.sigler.youcanbook.me.

Course description:
A study of selected British literary works from the period roughly between the
1780s and 1830s. Includes such authors as Jane Austen, William Wordsworth, William
Blake, Percy Bysshe Shelley, and Mary Shelley. Prerequisites: 12 units of courses
labeled English at the 300-level or above.

Course format:
This course will take place **online** via Desire2Learn (D2L) and Zoom. Learning will occur in both
synchronous (i.e., real-time) and asynchronous (i.e., students complete on their own time each
week) contexts. We have 13 synchronous course sessions, which we hold on Zoom every
Wednesday from 9:30 −10:45 a.m. The asynchronous work, which students can schedule
themselves as convenient throughout the early part of the week, must be completed before
Tuesday at 7:00 p.m. each week. To succeed in the course, students will need to engage with
the material, and be consistently present, in both settings.

Asynchronous work
Each week, students will complete the assigned reading and watch two lecture videos from the
instructor. Generally, one video will introduce the week's readings, the other will offer some
analysis of a key passage or concept. Students will complete a small project each week (or
rather most weeks) before Tuesday at 7:00 p.m., and watch/read the work of some of the other
students. The primary texts that will be the basis of this asynchronous work are listed as
Readings Group A on the Reading Schedule.

Synchronous work
On Wednesday mornings, we will convene on Zoom to discuss a separate but related primary
text—these are listed under Readings Group B of our Reading Schedule.

The Reading Schedule is posted to D2L for your continual reference.

Course learning outcomes:

Upon successful completion of this course, students will be able to:
1. Demonstrate deep knowledge of a range of literary writings from the British Romantic period, including some of the period's key authors and texts;
2. Analyze late eighteenth- and early nineteenth-century literary writing in a range of genres, including fiction, poetry, and travel writing;
3. Generalize from points 1. and 2., to form an understanding of what "Romanticism" meant as a literary movement and period, including what formal and thematic traits can be said to differentiate Romantic-era writing from earlier and later periods of British literature;
4. Understand and interpret literary texts in relation to their historical and cultural contexts;
5. Pay close attention to the language of a literary text;
6. Perceive the relevance of Romantic-era writing to our contemporary moment;
7. Write a convincing academic paper using the conventions of English as an academic discipline, combining original analysis of a given text with independent research and engagement with existing scholarship;
8. Engage in meaningful conversations about literature with peers, in synchronous and asynchronous formats.

Texts and readings:
The only book that you absolutely must purchase is *The Woman of Colour: A Tale*, written by Anonymous, edited by Lyndon J. Dominique. Broadview Press, 2008, ISBN 978-1-55111-176-6. The book is available for order through the UCalgary Bookstore, from the Broadview site directly if you prefer, or other online booksellers.

The other required readings are all available in electronic format and linked on D2L. I recommend, though, that you buy a paperback copy of Austen's *Mansfield Park* in any major edition, just because it can be difficult to read a novel of this length on a computer screen. I've asked the UCalgary Bookstore to stock the Norton Critical Edition (ISBN: 978-0-393-96791-3); the page numbers on the reading schedule are keyed to the Norton, and also to an e-text available linked to D2L. But the novel is widely available in used and new condition from really any bookseller or library.

Required readings (links available on D2L under "Content"):
- Jane Austen, *Mansfield Park*
    - I recommend either the Norton Critical Edition or the electronic edition by First Avenue Classics, which is linked to in D2L, but you can purchase any edition if you can sort out the page and chapter numbers on your own.
- Anna Letitia Barbauld, "Inscription for an Ice-House" and "On the King's Illness"

- William Blake, "Europe: A Prophecy" and "The Book of Thel"
- Samuel Taylor Coleridge, "Christabel," "Frost at Midnight," and "The Eolian Harp"
- John Keats, "To Autumn," "Ode on a Grecian Urn," "Ode on Melancholy," "Ode to a Nightingale"
- Mary Shelley, *Mathilda*, electronic edition from The Floating Press
    - Content warning: Shelley's *Mathilda* offers depictions of incestuous feelings and suicidal thoughts. I am happy to provide an alternate reading that week for any student who wishes to avoid reading or writing about such topics.
- Percy Bysshe Shelley, "The Mask of Anarchy" and an excerpt from "Epipsychidion"
- Charlotte Smith, *Elegiac Sonnets*, in *The Poems of Charlotte Smith*, ed. S. Curran.
- Mary Wollstonecraft, from Letter I and Letter IV from *Letters Written During a Short Residence in Sweden, Norway, and Denmark* (1796). As excerpted in *Travel Writing 1700−1830: An Anthology*, edited by Bohls and Duncan.
- William Wordsworth, selections from *The Poems of William Wordsworth*, ed. J. Curtis, vol. I.

Learning technology requirements:
Students taking this online course are required to have reliable access to the following technology:
- A computer with a supported operating system, as well as the latest security, and malware updates;
- A current and updated web browser;
- Webcam (built-in or external);
- Microphone and speaker (built-in or external), or headset with microphone;
- Current antivirus and/or firewall software enabled;
- Broadband internet connection.

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

Assessments and Evaluation:

Paper 1 (1400−1800 words long): **Elegiac *Mansfield Park*. 35%**
An analysis of Jane Austen's third novel in light of one or two of Charlotte Smith's sonnets (of your choosing, but preferably not ones that we selected for study in class). The paper is to be 1400−1800 words long, including the works cited. It is not meant to be a research paper, though peer-reviewed outside sources are not forbidden if you desire to use them, and you cite them properly. The main thing is that you engage closely with Austen's novel in ways that Smith has made thinkable. This assignment is due by 11:59 p.m. on Friday, October 8, uploaded to D2L. It is graded using anonymous evaluation. You will receive instructor comments by video in D2L.

Paper 2 (1800−2200 words long): **Research paper. 29%**
A research paper offering an original analysis of one or more of our required readings from the post-October 5 part of the semester (i.e., Wollstonecraft and onward). You will choose amongst

a set of given essay prompts. This assignment is graded using anonymous evaluation. It is due by 11:59 p.m. on Friday, December 10, uploaded to D2L. You will receive instructor comments by video in D2L.

Weekly Asynchronous Engagement Projects. 30%
Each student will complete short engagement projects for as many as 10 of our 13 weeks of class. (Students can complete fewer if they wish—as described below). These projects demonstrate the student's depth of engagement with the assigned reading and help build our learning community. You can complete these short projects in any order. You can deliver at most one assignment per week. The submission of this work is not anonymized, so that it can better foster community and conversation. You will submit your work to a weekly thread under the "Discussion" tab of the D2L site, such that it becomes part of the week's learning materials for everyone.

To receive credit, your work must be posted to D2L under "Discussions" before Tuesday at 7:00 p.m. that week. Your classmates will learn from your work and respond to it. You are encouraged to complete the work as early in the week as possible—even on the previous weekend, if you can—so that other students will have time to access it and respond.

The eligible subject matter for this work is listed in "Readings Group A" of our reading schedule. These are the texts that are to be the basis of our asynchronous discussions each week throughout the semester. Do not use the texts from "Readings Group B" for these Engagement Projects—those are for our synchronous discussion on Zoom each Thursday.

The projects will take four forms. You will choose which of the texts to approach in which ways.

1. Make It Relevant (4–6-minute video) x 2
   Record a video, approximately 4–6 minutes long, in which you explain how the week's reading is relevant to a current issue in our lives today. So, for instance: you could discuss how *Mansfield Park* gives us insight into the peculiar challenges of dating during the Covid-19 pandemic; you could discuss how *The Woman of Colour* can be seen to respond, hundreds of years in advance, to the Black Lives Matter movement; you could discuss how "Christabel" anticipates hip-hop in its experiments with rhyme and meter, or how it opens important questions in relation to recent queer theory. You could think about the week's reading in relation to a news story, a cultural or political issue, or perhaps a twenty-first century literary or theoretical question. You can deliver as many as two such videos over the course of the semester. If you have consulted any sources (this is not required, but is possible), then, as a comment to the video in D2L, give a list of them in MLA style.

2. Close Reading (300–400 words, not counting where you quote the passage) x2
   Find a short passage from the week's reading and scrutinize it extremely closely, to show us something interesting happening in the language of the passage that we wouldn't likely have noticed at first glance. The shorter the passage the better, because then you can really get in there and develop your analysis in greater depth. Basically, your job is to open a gap

of some sort between the supposed meaning of your passage and its literary language—between what it's seemingly trying to say and how it's saying it. And then to explain why that gap is significant or interesting.

To get there, you might pay attention to things such as diction (is the language chosen simple or complex? What sorts of discourses are the words drawn from? Are there any ironies implicit in those choices?), syntax, tone, assonance, consonance, figurative language (e.g. metaphor, simile, metonymy, synecdoche, personification, allusion), rhetorical devices (e.g. irony, repetition, hyperbole, bathos, chiasmus). If it's poetry, you might consider things like rhyme, meter, rhythm, enjambment, caesura. Where does the passage depart from its expected patterns, through use of spondee or trochaic substitution or internal rhyme or half-rhyme, for instance—what are the effects of these things and why do they complicate what had seemed to be the meaning of the text? If it's prose, you could also or alternatively think about the narrative structure: who is narrating, what do they know and what don't they know? Is the plot being advanced (i.e., is something 'happening'?) and, if not, then what *is* happening? How does the passage, in its small subtle features, upend or work against the aims of the larger text, or highlight an unexpected dimension of the text? Do any of the metaphors misfire, for instance, or function in an unexpected or unusual way?

Obviously, you can't do all of this, or even most of this, in the allotted space. Choose the elements that are particularly fascinating for the passage you have chosen and focus your analysis there. You can deliver as many as two such close readings over the course of the semester.

There's no expectation for secondary research on this type of assignment, but if you do want to draw on or respond to existing interpretations of the text, preferably from peer-reviewed sources, these must be cited in MLA style at the end of your analysis; this does not count toward the word count.

3. Historical Context (4-6-minute video) x2

Record a video, approximately 4-6 minutes long, in which you explain some historical context relevant to the week's reading. You will research this independently. Deciding what counts as a relevant context is a part of the work here: is Austen obliquely commenting on the Napoleonic Wars, so you would like to explain that situation and its relevance to the novel? What was the status of private theatricals in the Regency period? Is Shelley's work responding to recent developments in the era's sexual ideologies? Is ballad meter significant in its political affiliations? Were there important changes in agriculture underway when Keats wrote "To Autumn"? Do some of this research (ideally using some peer-reviewed sources) and offer a video filling in some of that context for your classmates in a way that will enhance everyone's understanding of the text. In D2L, as a comment to the video, give a list of any sources consulted—preferably, peer-reviewed ones—in MLA format. You can deliver as many as two such videos over the course of the semester.

4. Responding to other students' work (c. 200 words) x4

> During weeks in which you haven't delivered fresh work of your own for items #1-3, you can offer a written response to another student's work on those items. You do so by leaving a written reply to the student's post on D2L, engaging with what they have said or written. Explain what you like about their work, but don't simply affirm that they have done a good job—also bring to the conversation some ideas of your own from the week's reading, or help your classmate push their thinking one more step along, by, for example, raising questions for the original poster to think about. You will do this as many as four times, in four different weeks over the course of the semester. Like the other kinds of Engagement Projects, these must be posted by 7:00 p.m. on Tuesday nights to receive credit, which is why it is so important for people to submit their work in the other three categories as early as they can before the deadline.

I will offer brief and encouraging comments to your weekly engagement projects as they are posted, just as a response to your ideas (not as an evaluation of strengths and weaknesses), and those comments will be visible to all as part of the conversation; your grade for each installment will be posted separately in the D2L gradebook.

The work on these projects is evaluated as follows:

50% of the Weekly Engagement grade simply measures your consistent completion of these projects in good faith and on time. Are you doing the work required?
>   If you complete 10/13 weeks: A
>   If you complete only 9/13 weeks: B
>   If you complete only 8/13 weeks: C
>   If you complete only 7/13 weeks: C-
>   If you complete between 5 and 6 of the projects: D
>   If you complete only 4 or fewer of the projects: F

Completing more than 10/13 assignments would have no effect on your grade—I simply evaluate the first 10 submitted, as broken across the necessary range of four assignment types.

The other 50% of the Weekly Engagement grade is called "strength"—this category evaluates the depth, sophistication, insight, rigor, and originality of your work on the week's specific project, and is graded with a letter grade. Your scores on these are averaged for the number of assignments you end up completing over the term to arrive at a letter grade score, which counts as 50% of the Weekly Engagement Project grade. Those who complete fewer than 5 assignments, though, over the term, cannot receive a passing evaluation for the strength of that work, regardless of the grades earned on the individual projects along the way.

Contributions to discussion in the synchronous Zoom space: 6%

This category evaluates the quality, frequency, and consistency of students' contributions to the synchronous discussion on Zoom from the start of term through November 24. The grade will be posted to D2L by November 30.

Earning an A in this category means that the student has consistently been one of our top contributors to discussion. Earning a B in this category means that the student has been a good, solid, reliable, and consistent contributor to the conversation each week. Earning a B- in this category signals that the student has been around average by the standard set by students in the course, in terms of the frequency and quality of their contributions to synchronous discussion. Earning a C in this category suggests satisfactory, yet below average contributions to the discussion, in terms of their quality, consistency, and/or frequency. Earning a D represents some engagement in the class discussion, though considerably below average and minimally acceptable for a passing grade. Students who very seldom contribute to the discussion will earn an F in this category.

Note that this is not a grade for attendance—that is, logging in to the meeting but withholding active participation is, for the purposes of this assessment, exactly the same as not attending. Contributions to discussion will predominantly take the form of oral discussion in the Zoom space, but can also, to a lesser extent, include especially meaningful comments made in the Zoom chat channel. Having said that, it's hard for me to notice and register each and every comment made in the chat while leading a discussion, so the most effective way to make a contribution will be to contribute orally. Chat contributions are less significant than oral contributions, and do not always get noticed by the instructor in the flow of class conversation. Other forms of engagement such as private chat messages, office hour visits, or questions submitted by email do not carry any weight for the purposes of this assessment. That's because I am specifically assessing your contributions to the general discussion in the synchronous Zoom space.

Expectations like this are slightly difficult, given that we are studying Romanticism in the midst of a twenty-first century pandemic, just as Mary Shelley imagined we would do in her novel *The Last Man*. Though it is awful to contemplate, it is quite possible that some of us may get sick over the semester or have to take on a wave of unexpected obligations. If this happens, I want to work with you to find a workable alternative to synchronous participation until you are able to rejoin us. If a situation emerges that will, for more than a couple of weeks, impede your ability to join our conversation, do please let me know and we can devise an alternative project for you. The alternative project will likely be a literature review of peer-reviewed scholarship on the relevant Reading Schedule B materials.

A note on anonymous submission of the papers: Anonymized grading of the papers, I think, is desirable for three main reasons: first, it counteracts the effects of conscious or unconscious bias, to help ensure that every student is graded on the quality of their work rather than relative to expectations; second, it reminds everyone involved that it's the specifically the work that's being evaluated, and not, say, the enthusiasm of the student; third, it replicates, to some

extent, the process of peer review for professional academic research, and thus may be considered good practice for academic life.

These benefits are real and important to me. Yet the anonymity is compromised whenever a student discusses their ideas-in-progress with me during office hours, seeks other kinds of personalized academic mentoring, or requests an extension to a deadline. In my view, the benefits of personalized mentoring outweigh the risk incurred. So: allow me just to say that my highest priority here is your learning, and especially the development of your knowledge and capabilities. I am glad to be given opportunities to get to know you and your ideas as you are developing them, or to help accommodate you when you need help, and this is better, I think, than preserving at all costs the integrity of a blind review system.

Late work and COVID-19: I recognize that you are human beings, each with complicated lives, and lives that may easily be affected, directly and indirectly, by the ongoing crisis that is COVID-19. You might get sick, or have to care for someone who is sick, or lose your job, or have to move suddenly. I too may be affected by any of this. And so it is my intention to see you as persons first, and student-productivity-widgets second: if, based on such circumstances, you need some extra time to complete one of the papers, please let me know as early as you can, by email, and we will work together to make a fair arrangement (i.e., usually an extension of a day or two). Generally, I will not entertain requests for flexibility within 24 hours of the assignment deadline, so please do get in touch with me as early as you can. I am always glad to be kept updated as you face the particular challenges of this moment. Normally, students should get their work done on time, but this flexibility can be extended, usually not more than once a semester, when circumstances demand it.

In cases where such an arrangement is not made in advance of the deadline, papers submitted after the deadline will be penalized with the loss of a third of a letter-grade (e.g., A- becoming B+) for each day that the assignment is overdue. No assignments of any kind shall be accepted one week past the assignment deadline without the prior consent of the instructor.

Late work will not be accepted for the Weekly Engagement Projects, except in an emergency situation as approved by the instructor. There is some flexibility built in there, as you can decide which 3 weeks of the term you will not be delivering an Engagement Project. Therefore, if one week you won't be able to complete the work by the deadline, simply do not complete the work that week and use the week as one of those three. It's also not expected that everyone will complete all 10 Engagement Projects.

Conduct
Students are expected to demonstrate behaviour in class—in our Zoom meetings, on D2L, and on other course platforms—that promotes and maintains a positive and productive learning environment. Your conduct must be consistent with the University of Calgary Calendar provisions on the Code of Conduct, and the policy on Non-Academic Misconduct policy. These conduct policies can be found at: http://www.ucalgary.ca/pubs/calendar/current/k.html

Zoom is a video conferencing application that will allow us to meet at specific times for a live video conference, so that we can have the opportunity to meet each other virtually and discuss relevant course topics as a learning community. 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 our Zoom sessions, you play a role in helping to create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others.

Zoom links, meeting codes, and passwords are to be used only by students registered in the course. To help ensure that our Zoom sessions are private, please do not share the Zoom link, meeting code, or password with others, nor on any social media platforms. Participants are required to use names officially associated with their UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors may 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 participants will have difficulties complying with this requirement, they should email the instructor of the class explaining why, so the instructor may consider whether to grant an exception, and on what terms. For more information on how to get the most out of your Zoom sessions visit: https://elearn.ucalgary.ca/guidelines-for-zoom/.

The D2L site is to be visited exclusively by those who are enrolled in the course.

During class time, your attention needs to be focused on the conversation at hand. Please refrain from other activities that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University's Internet and email use policy, which can be found at: https://www.ucalgary.ca/policies/files/policies/electronic-communications-policy.pdf

Conduct:
Students, employees, and academic staff are also expected to demonstrate behaviour in class that promotes and maintains a positive and productive learning environment. As members of the University community, students, employees, and academic staff are expected to demonstrate conduct that is consistent with the University of Calgary Calendar, the Code of Conduct and Non-Academic Misconduct policy and procedures, which can be found at: http://www.ucalgary.ca/pubs/calendar/current/k.html

Policy on use of electronic devices:
Please refrain from accessing websites and resources that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University's Internet and email use policy.

Grading system:
Work in this course will be graded by letter grade, which is ultimately converted to a percentage according to the following scale:

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

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 is between two letter grades. Please do not contact the instructor to suggest such consideration; borderline cases will be considered automatically, though normally no rounding is done.

There is no D- grade. Although the A+ is solely an honorific that entails no additional points in the four-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.

There is no Registrar-scheduled exam for this course. There are no extra credit opportunities available in this course. Students need not complete all assignments, or any particular assignment, to receive a passing grade for the course.

Academic Integrity:
This course, like all courses at the University of Calgary, holds students to high standards of honest and responsible scholarship. Please consult the Academic Integrity website for a detailed description of university policies, which will be enforced in this course. Cases of suspected academic misconduct will be referred to the Associate Dean of Arts for a ruling.

Plagiarism is a type of academic misconduct. Plagiarism occurs when a student presents the ideas, expression of ideas, or work of another person as their own. Another equally serious form of plagiarism occurs when a student submits something they have written themselves for credit in two or more courses without first securing written permission from all those course instructors. Consequences for plagiarism include failure on the assignment, failure in the course, and possible suspension or expulsion from the university. Using any source whatsoever without clearly documenting it is a serious academic offense.

A note about course materials
The media recording of class lectures, Zoom videoconferencing sessions, or distribution of posted course content, whether these materials were generated by instructor or by a student, is inconsistent with the Code of Conduct and may result in discipline in accordance with the Student Non-Academic Misconduct Policy and Procedure. Students may not make or distribute screen shots, photographs, or audio or video recordings of class discussion, lecture material, or

office hour consultations unless part of a formal accommodation through Student Accessibility Services or granted written permission by the instructor. The lecture videos and all other course materials generated by the instructor are the instructor's intellectual property. Student-generated work is the intellectual property of the student author.

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 must be completed. It is the student's responsibility to initiate this process with the instructor.

Grade appeals:
To pursue a Reassessment of Graded Term Work or a Reappraisal of an Academic Assessment, Consult the University Calendar and request advice from the English Department at engl@ucalgary.ca. Please note that mere dissatisfaction with a grade is not sufficient grounds for an appeal.

English Department Website:
For more information about courses, programs, policies, events and contacts in the Department of English.

Scribe and Muse Club for English Students:
The Scribe and Muse Reading and Writing Club fosters and champions reading and writing through community service, leadership, and engagement. Our email address is smecuofc@gmail.com.

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

Academic regulations and schedules

Student Academic Accommodations:
The Student Accessibility Services website is available here. University accommodation policies can be found at the following links:
https://www.ucalgary.ca/pubs/calendar/current/b-6-1.html
https://www.ucalgary.ca/pubs/calendar/current/b-6.html
https://www.ucalgary.ca/pubs/calendar/current/b-6-2.html

Program Advising and Student Information Resources is done through the Faculty of Arts Students' Centre. Office location: SS102; phone: 403-220-3580; email: ascarts@ucalgary.ca Website: http://arts.ucalgary.ca/undergraduate

Instructor's Intellectual Property

Course materials created by instructors, including presentations, 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.

Freedom of Information and Protection of Privacy
Student information will be collected in accordance with usual classroom practice. Students' assignments will be accessible only by the authorized course faculty and teaching assistants. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.

Sexual violence policy:
https://www.ucalgary.ca/policies/files/policies/sexual-violence-policy.pdf

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

Universal Student Ratings of Instruction (USRI):
Please participate in USRI Surveys toward the end of the course. The feedback they provide helps us evaluate teaching, enhance student learning, and guide students as they select courses.