

**\*\*PRELIMINARY DRAFT—SUBJECT TO CHANGE\*\***

**Carleton University**

**Fall 2015**

**Department of English**

**ENGL 4115 B: *Culture and the Text***

**Culture and the Text: Eighteenth Century Texts: Materiality and Content**

*Prerequisite: Fourth year standing in Honours English*

**Thursdays / 11:30 am -2:30 pm**

**Location: 583 ML (Seminar Room, 5<sup>th</sup> Floor Library)**

**Instructor: Dr. Hugh Reid**

**Email: [hugh.reid@carleton.ca](mailto:hugh.reid@carleton.ca)**

**Office: 1915 Dunton Tower**

**Phone: 520-2600 ext. 2318**

**Office Hours: TBA**

*Do feel free to phone at any time as there is voice mail in the office.*

### **Course Description:**

This course is designed to examine the materiality of books in the eighteenth century and how that materiality affects the nature of how a one would read the content of the book. Your contribution to rare book research at Carleton will consist of an essay and seminar (complete with a works cited list) discussing the material form of Carleton's copy of the text you choose. In your essay and seminar you will consider the relationship between material form and content, and propose what this text, as object, contributes to an understanding of that particular genre in the eighteenth century; you should also select at least two images of the object (pages of text, illustrations, covers, etc.) for scanning as illustrations for your essay.

As the thesis of your essay (and of your seminar presentation) should be a statement about how this particular text materially contributes to an understanding of the history of the genre in the eighteenth century and how the particular text might be read, your essay should consider the following kinds of questions about content and form:

How does the title page present and categorize the book? Is it identified as a novel, or play or poem? If not, how is it described, and why might it be described that way? Does the title page seem to be aimed at a particular audience?

Does the book have a dedication, or a preface, or an introduction? How does this prefatory material frame the book? What might this framing suggest about the author's or the publisher's intentions for the marketing of the book?

Does the book have a table of contents? If so, how is it organized? How are the chapters/sections/acts identified, and why? Does this suggest anything about how authors or booksellers expected readers to read the text and use the book?

Does the book include any advertising information about the titles and/or prices of other books that the publisher sells? If so, what does this suggest about the publisher and their positioning in the market?

What is the size of the book, and how many volumes is it? What does the size of the book suggest about the publisher's costs or about the potential audience?

What kind of cover / binding does the book have? Remember that many eighteenth-century books were bound by the purchaser, not the publisher or bookseller. Bearing that in mind, what does the binding suggest about the owner's attitude toward and treatment of the book?

What kind of paper was used for the book? What size and style of print was used? Do these material details indicate quality, time, and expense? What do they suggest about the publisher's expenses and the intended market for the book?

Are there any illustrations? If so, how many? Where in the book are they placed? Are they signed? What is the purpose or function of the illustrations? What do they suggest about the publisher's expenses and the intended market for the book?

What is the condition of the book? Are there any marks of provenance (ownership) such as an owner's signature, bookplate, or book label? Is the book damaged or worn? If so, does the damage suggest use or mistreatment? Is there any marginalia? If so, what kind? Can you tell who may have owned or read the book and how they might have used it?

How many editions of the book were there in the eighteenth century? Does it appear to have been popular? How does the Carleton text compare to the first edition?

Does the text have an author listed? If not, why not and what does this imply? Does knowledge of the author help determine a reader's response?

Is this text considered an important one by scholars, particularly with reference to histories of that particular genre? Is there much or little criticism on this text? Does its canonical or non-canonical status appear to correlate with the material form of this particular copy?

#### Sources:

Janine Barchas's book *Graphic Design, Print Culture, and the Eighteenth-Century Novel* provides a model of ways to integrate material and literary scholarship. In addition, the list below offers help with some specific types of questions about the materiality of books. And, of course, I am happy to offer guidance along the way.

Carter, John. *ABC for Book Collectors*. 8th ed., revised by Nicolas Barker. New Castle, DE: Oak Knoll, 2004.

Gaskell, Phillip. *A New Introduction to Bibliography*. New Castle, DE: Oak Knoll, 1995.

Pearson, David. *Books as History: The Importance of Books beyond Their Texts*. London; The British Library, New Castle, DE: Oak Knoll Press, 2008.

Pearson, David. *English Bookbinding Styles 1450-1800*. London: The British Library; New Castle, DE: Oak Knoll Press, 2005.

—. *Provenance Research in Book History: A Handbook*. London: The British Library; New Castle, DE: Oak Knoll Press, 1998

Some possible texts:

There are many novels, poems, and plays in the eighteenth century section of the Special Collections at Carleton; each member of the course must select a text to deal with. The examination of the text will form the basis for your seminar and for your essay. The selections below are merely possibilities. There are many other selections in the Rare Books Collection.

Examples of available novels:

Fanny Burney, *Camilla*.

Fanny Burney, *Cecilia, or Memoirs of an heiress*.

Cervantes, *Don Quixote* [this text is in English. Only texts in English may be used for this course.]

Fanny Burney, *Evelina*.

Charlotte, Lennox. *The Female Quixote*.

Frances Brooke. *The History of Emily Montague*.

Samuel Richardson. *The History of Sir Charles Grandison*.

Henry Fielding. *The History of the Adventures of Joseph Andrews*.

Daniel Defoe. *Voyage round the world, by a course never sailed before*.

Some available poems:

(these are all published as separate texts)

John Denham. *Coopers-Hill. A poem*.

Robert Blair. *The Grave. A poem*.

John Dryden. *MacFlecknoe*.

Mark Akenside. *The Pleasures of the Imagination*.

As well there are many collections of eighteenth century poets, Cowper, Denham, Gray, Prior, Carey, Gay, Thomson, Savage, Young, etc.

Some available plays:

John Dryden. *All for Love*.

John Brown. *Barbarossa. A Tragedy*.

George Farquhar. *The Beaux Stratagem*.

Susan Centlivre. *A Bold Stroke for a Wife*.

Susan Centlivre. *The Busy Body, a comedy*.

Colley Cibber. *Le Cid Ximena; or, The Heroic daughter*.

Colley Cibber. *The Double gallant; or, The Sick lady's cure*.

William Wycherley. *The Gentleman dancing-master*.

William Congreve. *Love for love, a comedy*.

In addition, there are other forms of texts which may be utilized for the requirements of this course, e.g. miscellanies, travel writings, sermons, essays, letters, collections. These may pose slightly different bibliographic problems. However, they still may be used in the course.

### Seminar schedule:

This course aims to provide students with the context and nature of the materiality of (paratext) of eighteenth century texts and give students the opportunity for original research in this field. Initially students will be given a theoretical background on how the 18<sup>th</sup> century book trade worked: how paper was made, how type was set, how books were printed and bound, and what was the role of bookseller, of publishing congers, etc. After the first seminar students will visit the Rare Books section of the Carleton Library to examine the volumes and submit to me a ranked list of the texts they would like to work on. We have permission of the Rare Books curator to hold some of our classes in the rare books section of the library and this we will do as the class sees appropriate. The initial seminars will consist of examining the texts and discussing the bibliographic problems, difficulties, and questions which the selected texts pose. Later seminars will provide the opportunity for students to present their research to the rest of the class.

### Evaluation:

There will be 3 forms of evaluation. As the class will be working together and discussing the various bibliographic problems which arise in each student's research, a significant percentage of the final grade will be based on attendance and participation. The rest of the grade will be based on a seminar presentation and a final essay.

Attendance and Participation:	30%
Seminar Presentation:	30%
Final Essay	40%

### Course Procedures, grades, and grading:

Basic Preparation: As a matter of course you are expected to: (1) attend all classes (2) complete any scheduled readings beforehand, (3) arrive prepared to discuss what you have read/ discovered about your selected text.

Handing In Assignments: The final essay is due on the date selected, and should be submitted in class. However, it may be handed in without penalty until 8:00 a.m. the morning *after* the due date, via the English Department's drop box, located on the 18<sup>th</sup> floor of Dunton Tower. Please do not slip the assignment under my office door. **Emailed or faxed assignments are not acceptable and will not be marked.** Keep a back-up copy of every assignment you hand in as an insurance policy in the unlikely event that your essay is misplaced.

**Late Penalty: The deadlines (both for the seminar presentation and the essay) must be met. Late essays are not normally accepted (for many reasons, not the least of which is that it is inherently unfair to those who do work hard to meet deadlines). If you have a valid reason for missing a deadline, and if I know in advance, your essay may be accepted.**

Except in rare cases for which corroborating documentation can be provided (such as a medical emergency or the death of an immediate family member), assignments which are accepted and handed in after the due date will be penalized by **1/3 of a letter grade per day**. For example, a B+ essay due on Monday but handed in on Tuesday afternoon would drop to a B. If it wasn't handed in until Wednesday it would receive a B-, etc. Saturday and Sunday count as 1 day each,

so if you find yourself in the position of finishing up your late essay on Saturday afternoon and don't want to lose 1/3 of a grade for Sunday too, email me the completed assignment immediately and submit an identical hard copy to the drop box on Monday.

**Extensions:** Requests for extension may be granted in some instances, but only for compelling reasons. Any such request must be made in writing or in person to the professor **no later than 48 hours prior to the due date of the assignment**. Requests for “retroactive” extensions (i.e. requests made on or after the due date of the essay) will **not** be considered.

**Grading Criteria:** Grades for term work will be based on insightfulness, originality, focus, organization of ideas, clarity of expression, scholarly rigor, correct use of MLA style, spelling, and grammar.

### Plagiarism:

Plagiarism means passing off someone else's words or ideas as your own or submitting the same work in two different academic contexts (self-plagiarism). The consequences of plagiarism are severe and are issued by the Dean and the University Senate. In order to avoid plagiarism, you must correctly attribute the sources of the ideas you pick up from books, the internet, and other people. The use of the same (substantially unchanged) paper for different assignments in other courses is considered by Carleton University to constitute plagiarism. See the statement on Instructional Offences in the Undergraduate Calendar.

Two useful websites on the topic of plagiarism:

MacOdrum Library: either click on “How Do I” on the Library page and then “Avoid Plagiarism” or click on <http://www.library.carleton.ca/howdoI/plagiarism/html/>

Also helpful is a site “How Not to Plagiarize” at the University of Toronto: <http://www.utoronto.ca/writing/plagsep/html>

In addition I should like to quote a letter from C.S. Lewis to Dr. Alastair Fowler (dated 10 December 1959). Lewis writes: "I only once detected a pupil offering me someone else (Elton) as his own work. I told him I was not a detective nor even a schoolmaster, nor a nurse, and that I absolutely refused to take any precaution against such a puerile trick; that I'd as soon think it my business to see that he washed behind his ears or wiped his bottom...He went down [left the university] of his own accord the next week and I never saw him again. I think you ought to make a general announcement of that sort. You must not waste your time constantly reading me and Dowden and Churton Collins as a sort of police measure. It is bad for them to think this is 'up to you'. Flay them alive if you happen to detect them; but don't let them feel that you are a safeguard against the effects of their own idleness. What staggers me is how any man can prefer the galley-slave labour of transcription to the freeman's work of attempting an essay on his own..." For more information please go to: <http://www2.carleton.ca/studentaffairs/academic-integrity>

### For Students with Disabilities:

Students with disabilities requiring academic accommodations in this course are encouraged to contact a coordinator at the Paul Menton Centre for Students with Disabilities to complete the necessary *letters of accommodation*. After registering with the PMC, make an appointment to meet and discuss your needs with me at least two weeks prior to the first in-class test or cutv midterm exam. This is necessary in order to ensure sufficient time to make the necessary arrangements.

### For Religious Observance:

Students requesting academic accommodation on the basis of religious observance should make a formal, written request to their instructors for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory academic event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic disadvantage to the student.

Students or instructors who have questions or want to confirm accommodation eligibility of a religious event or practice may refer to the Equity Services website for a list of holy days and Carleton's Academic Accommodation policies, or may contact an Equity Services Advisor in the Equity Services Department for assistance.

### For Pregnancy:

Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a *letter of accommodation*. The student must then make an appointment to discuss her needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required.

For more details see the Student Guide

<http://carleton.ca/equity/accommodation/academic/students/>