

Humanities 3200A & English 3201A

## COURSE OUTLINE

### A. Course Syllabus

#### Humanities 3200 and English 3201: European Literature

The course will be presented as an asynchronous course.

**Instructor:** Ian Cameron

**Contact:**

email: [ian.cameron@carleton.ca](mailto:ian.cameron@carleton.ca)

text: (613) 203-7514

**Office Hours:** via text or chat, by appointment

**Course description:**

Major movements and works from Dante's *Divine Comedy* through Voltaire's *Candide*. Themes include the New Humanism versus old Chivalry in the Renaissance and Baroque periods; the rise of the modern novel and drama; reason, nature, and the Enlightenment project.

**Prerequisites:**

Humanities 2000 and third-year standing in the Bachelor of Humanities program, or (for English 3201) third year standing with a CGPA of 8.0 or higher.

**Required Texts, Fall Term (Available at Haven Books, Sunnyside and Seneca):**

Boccaccio, Giovanni. *The Decameron*. Trans. G. H. McWilliam. Penguin Classics.

*The Cistercian Morte Darthur*. Adapted by Thomas Malory. Electronic text.

Ariosto, Ludovico. *Orlando Furioso*. Trans. Guido Waldman. Oxford World's Classics.

*Huon de Bordeaux*. Trans. John Bourchier, Lord Berners. Electronic text.

Rabelais, François. *Gargantua and Pantagruel*. Trans. M. A. Screech. Penguin Classics.

Montaigne, Michel de. *The Complete Essays*. Trans. M. A. Screech. Penguin Classics.

Tasso, Torquato. *The Liberation of Jerusalem (Jerusalem liberata)*. Trans. Max Wickert. Oxford World's Classics

**Required Texts, Winter Term (Available at Haven Books, Sunnyside and Seneca):**

Cervantes, Miguel. *Don Quixote*. Trans. John Rutherford. Penguin Classics. Revised edition.

Lope de Vega, Félix Arturo. *Three Major Plays (Fuente Ovejuna, The Knight from Olmedo, Punishment without Revenge)*. Trans. Gwynne Edwards. Oxford

World's Classics  
Moliere. *Don Juan and Other Plays*. Trans. George Graveley and Ian MacLean. Oxford World's Classics  
Milton, John. *Paradise Lost*. Ed. John Leonard. Penguin Classics  
Racine, Jean. *Britannicus, Phaedra, and Athaliah*. Trans. C. H. Sisson. Oxford World's Classics  
Voltaire. *Candide and Other Stories*. Trans. Roger Pearson. Oxford World's Classics  
Diderot, Denis. *Jacques the Fatalist*. Trans David Coward. Oxford World's Classics

**Evaluation:**

**Two essays of 1500–2000 words**, 2 x 30% of the final grade. (Set your own deadline for the essay, and send me the date by email before the 30<sup>th</sup> of September for the first-term essay and before the 31<sup>st</sup> of January for the second-term essay. The deadline for the first-term essay may be as late as January 10. The deadline for the second-term essay must be before April 13.)

**One mid-term test**, 1 x 10% of the final grade. (This will be a take-home test due 9 November.)

**Final examination**, 30% of the final grade. (This will be a take-home examination due 28 April.)

**Weekly Schedule (fall term):**

- Boccaccio (September 9 to 23)
- *The Cistercian Grail* (September 28 to October 5)
- *Huon de Bordeaux* (October 7)
- Ariosto (October 12 to 21)
- Rabelais (November 2 to 11)
- Montaigne (November 16 to 25)
- Tasso (November 30 to December 9)

**Weekly Schedule (winter term)**

- Cervantes (January 11 to 20)
- Lope de Vega (January 25 to February 1)
- Moliere (February 3 to 15)
- Milton (February 17 to March 1)
- Racine (March 3 to 10)
- Voltaire (March 15 to 17)
- Diderot (March 22 to 29)

**B. Course Objectives**

A spirit rock stands alongside some fast water in Lake of the Woods near where I

lived as a child. For centuries Sioux and Ojibwa people left gifts beside the rock when they paddled past (and still did, some of them, when I was young), a practical gesture of respect for the power that resided there. When the Europeans moved into the region, they named that stretch of water Devil's Gap in acknowledgement of the spirit rock, and when the railway was built the CPR established a tourist outpost nearby and called it Devil's Gap Lodge. In its honour they painted the rock to make it look like the head of the devil, conceived as a benign Old Nick, and the image since then has identified my home town.

I have many memories of the devil of Devil's Gap, and the most poignant comes from when I was perhaps ten years old. It was one of those magical nights when the moon draws crowds of children into the street in an ecstasy of play—

Boys and girls come out to play,  
The moon doth shine as bright as day.

In the midst of the scrum I ran into a friend of my earliest years, and he was full of alarming talk. A visiting evangelist had shaken him up. We were devil worshippers, all of us who lived in that town, and bound for the torments of hell, the evidence as clear as the painted image we so admired.

We have here three stages of an understanding of the world: at first, something spiritually true, the old animistic world with its beautiful integration, the local and the familiar opening so intimately into the infinite, and then, a crude appropriation of the original, and finally, a deconstruction of the appropriation, performed from an inflexible conceptual position ignorant of the original. It is a neat little allegory of the history of Western culture: first the old cosmos out of which everything has grown, second the rough and playful rationalism of an age of commerce and empire, and third a deconstruction from a variety of confidently totalizing ideologies.

The literature that we will be reading together in this course dramatizes, in its way, the key stage of the allegory: the rise of modernity. I hope that the course will draw you into an engagement of some depth with the texts we read, but I hope too that that engagement will draw you into an intelligent reflection on the nature of modernity.

Why bother with a literary record of modernity when the philosophical or historical record, which deals so much more directly with the matter, is there to be studied? The question concerns the intellectual authority of literature (and indeed of all creative art), and to answer it I'll point to a picture of the world of learning, the substance of which some of you are familiar with. It is an illumination from the twelfth-century *Hortus Deliciarum* by Dame Herrad von Landsberg, an Alsatian abbess. Dame Herrad's world of learning is a rose, its petals the seven liberal arts, its heart Lady Philosophy enthroned, beneath whom sit Socrates and Plato on an austere bench, not conversing as one might have thought, but busily writing, each in his own book. Literature is nowhere to be found in the blossom of learning, though the eyes of a liberal thinker might spot traces of it behind a pleat of Rhetoric's gown, despite rhetoric's being the discipline of orators, not poets. Dame Herrad places literature outside her charmed circle, underneath it, where four men identified as *Poetae vel Magi* sit comfortably, each on a damascened cushion. One is writing,

another sharpens his pen, another reads intently, and another swings his hand theatrically over an open book. Each is intent, even rapt, an effect, no doubt, of what is being insinuated into his brain by the unsavoury black bird at his ear.

The little black birds tell us why Dame Herrad has banished poets from her lovely rose. They are rebels against reason, men inspired, certainly, but by something subversive to order. Had Dame Herrad needed arguments, she would have found them in Plato: poetry produces falsehood masquerading as truth, poetry produces images instead of a direct apprehension of the original, poetry encourages the licence of desire, particularly Eros, and is thereby defective morally and politically.<sup>1</sup> But these are fragile arguments. Plato undercuts them himself with the artistry of his own dialogues. He enervates them with the respect he gives elsewhere to Eros. And Aristotle refutes them easily by demonstrating the profound emotional and moral ordering that the poets effect. Dame Herrad was in fact old-fashioned in her contempt for the argument against Plato, and by the time of Dante, the poets had risen into the rose of learning. Come the Renaissance, and Lady Poetry will take Lady Philosophy's place on the throne, for (in the eyes of theorists like Sir Philip Sidney) the creative act of the poet resembles, more than any other human act, an act of God, "when with the force of divine breath he bringeth things forth." Poets taught civil society in the earliest and purest age of civilization, and rightly too, for philosophers teach only by precept, historians only by example, while poets teach by both together. Their art has the power "to lead and draw us to as high a perfection as our degenerate souls ... can be capable of."

We can learn something from Sidney, if we set his invidious hierarchy aside. History is a record of experience, philosophy is a reflection on experience, and poetry is a recreation of experience. Each has its value, and poetry's value lies precisely in what seems irrational about it. It brings thought sharply up against feelings and sensations, all three realized with an unusual vividness, sometimes in conflict with one another, sometimes in splendid concord, the imagination leaping intuitively, swifter than reason, though respecting what reason demands as it plods along, determinedly, behind. The literary record of modernity is worthy of contemplation because it brings into play the whole range of the human experience of modernity, the sensate and emotional as well as the intellectual.

So, as you proceed through the course, I hope that you will engage yourself fully in the texts that we will be reading, that you will reflect intelligently and imaginatively on your engagement, that in your reflections you will contemplate the evidence our texts bear of the rise of modernity, and that, as an unlooked-for benefit, you will enlarge what you already know about the means that literature uses to work its effects. To the historian its methods may sometimes seem a little wet and to the philosopher a little low. But there is nothing effete in the lyric grace of—

Western wind, when wilt thou blow,  
The small rain down can rain?  
Christ if my love were in my arms,

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<sup>1</sup>I am drawing on Stanley Rosen's formulation of Plato's argument in *The Quarrel between Philosophy and Poetry*.

And I in my bed again.

—as it dissolves into the cry, at once a thoughtless blasphemy and an ardent prayer, bearing, to a man left to die on some field of encounter, a hard recognition of what has had value in life. And the humble simile, the most pedestrian of figures, can illuminate whole orders of being by bringing them up against each other unexpectedly, as happens here, in this poem about the moon—

But if one night she brings us, as she turns,  
Soft, steady, even, copious rain  
That harms no leaf nor flower, but gently falls  
Hour after hour, sinking to the tap roots,  
And the sodden earth exhales at dawn  
A long sigh scented with pure gratitude,  
Such rain—the first rain of our lives, it seems,  
Neither foretold, cajoled, nor counted on—  
Is woman giving as she loves.

The more that you know about its art, the more that literature will enliven your ear, heart, and mind, and the more powerful your own talk and writing and thinking will be for it.

### **C. Course Presentation Online, 2020–21**

My professional background is literature, and much of my teaching has involved drama. So, when putting a course online, I think of the transformation from the theatre to television. To transform Humanities 3200, I've tried to preserve what dynamics it has of the live stage — the surprises, the incitements, and the fire of face-to-face encounters. I've had to put courses online before this, most recently this course in 2020–2021 and most memorably the Shakespeare courses I taught some years ago, which were televised live by Carleton professionals and circulated by Rogers Cablevision. Circumstances were ideal for those Shakespeare lectures. I sat on a stool at the focus of that comfortable raked lecture-theatre in the Loeb Building, two camera people at work catching me and the class, one of them mixing the shots so that when I'd come to speeches like

Lovers and madmen have such seething brains  
Such shaping fantasies, that apprehend  
More than cool reason ever comprehends ...

and ask one of the students, as I always did, "Would you read this for us, please?" the camera would be on the student instantly, because the camera people had learned everyone in the class by name and habitual location.

I've had no professional cameras for this course, but the students have access to a full outline of each lecture on Brightspace, and so the most important part of the

course that was missing was what we would gain from one another if we were in the same classroom at the same time. I worried that, without that contact, the course would seep away from the students' consciousness and memory and that they would go into the final exam much colder than they would if the course was live. So, I sent them a gossipy email almost every day, talking about the author and the work that we would have been dealing with that day, telling them what I might have done differently in the lecture that they were reading online, and distracting them from the rigours of lockdown by attaching links to relevant video clips that I had found online. We were helped by the Metropolitan Opera in New York, which was streaming an opera a day free, and the operas invited illuminating comparison with the works we were studying. I could ask questions like, "Do you think that the enlightenment sentiments of Voltaire in *Candide* are the same as those of Verdi and Schiller (Verdi's source) in *Don Carlo*?" I was writing these emails till three and four o'clock in the morning, so an email from me and a nice cup of coffee was what the students woke up to. What feedback I got was positive.

I'll be folding what has worked for me in the past into this year's online version of Humanities 3200, and I'll be adding anything that I learn from you as we proceed through the course. You may have seen that the course is identified as an asynchronous course and that it is formally scheduled for 8:35 to 9:55 Tuesday and Thursday. That schedule will be very handy if the pandemic comes to an end before mid-April and we can meet in person for the lectures. Until that happens, teleconferencing by Zoom or Google Meet could enable us to meet now and then for gatherings equivalent to going together to Mike's Place, as we would have done if the course had been in person. That kind of meeting, if we succeed in pulling it off, will help you get to know me as something other than the voice of words on a page and help me get to know you as something other than what you looked like when you left high school, which is the subject of your photo that the University sends to me. As for the lectures, you have access on Brightspace to detailed outlines of all of them, and I will supplement them with further commentaries in the emails that I will be sending you. You'll receive an email on Tuesdays and Thursdays, and its subject will be the lecture that is posted on Brightspace for that day. Keeping to the schedule will help all of us pace our reading. The lectures and emails will remain on Brightspace for you to access and re-access at your convenience.

If you have any questions about all this, don't hesitate to contact me by email. It's the regular address for Carleton personnel: <ian.cameron@carleton.ca>.



# Humanities

## University Regulations for All College of the Humanities Courses

### Academic Dates and Deadlines

[This schedule](#) contains the dates prescribed by the University Senate for academic activities. Dates relating to fee payment, cancellation of course selections, late charges, and other fees or charges will be published in the [Important Dates and Deadlines section](#) of the Registration Website.

### Online Learning Resources

While online courses offer flexibility and convenience, they also present unique challenges that traditional face-to-face courses do not. [On this page](#), you will find resources collected by Carleton Online to help you succeed in your online courses; Learning Strategies and Best Practices, Study Skills, Technology and Online Interaction and Engagement.

### Copies of Written Work Submitted

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

### Academic Integrity Policy (updated June 2021)

**Plagiarism** is presenting, whether intentionally or not, the ideas, expression of ideas, or work of others as one's own.

Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

**Examples of plagiarism** include, but are not limited to:

- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms,

formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;

- using another's data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one's own; and
- failing to acknowledge sources through the use of proper citations when using another's work and/or failing to use quotations marks.

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

[Academic Integrity Policy](#)

[Academic Integrity Process](#)

## Academic Accommodation Policy

Carleton University is committed to providing access to the educational experience in order to promote academic accessibility for all individuals.

Academic accommodation refers to educational practices, systems and support mechanisms designed to accommodate diversity and difference. The purpose of accommodation is to enable students to perform the essential requirements of their academic programs. At no time does academic accommodation undermine or compromise the learning objectives that are established by the academic authorities of the University.

### Addressing Human Rights Concerns

The University and all members of the University community share responsibility for ensuring that the University's educational, work and living environments are free from discrimination and harassment. Should you have concerns about harassment or discrimination relating to your age, ancestry, citizenship, colour, creed (religion), disability, ethnic origin, family status, gender expression, gender identity, marital status, place of origin, race, sex (including pregnancy), or sexual orientation, please contact the [Department of Equity and Inclusive Communities](#).

### Requests for Academic Accommodation

You may need special arrangements to meet your [academic obligations](#) during the term. For an accommodation request, the processes are as follows:

#### Religious Accommodation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, please review the [Student Guide to Academic Accommodation](#).

#### Pregnancy Accommodation

Please contact your instructor with any requests for academic accommodation during the first two weeks of



class, or as soon as possible after the need for accommodation is known to exist. . For more details, please review the [Student Guide to Academic Accommodation](#).

### **Survivors of Sexual Violence**

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit the [Equity and Inclusive Communities website](#).

### **Accommodation for Student Activities**

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, see the [Senate Policy on Accommodation for Student Activities](#).

### **Academic Accommodations for Students with Disabilities**

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. For more details, visit the [Paul Menton Centre website](#).

## **Grading System at Carleton University**

Standing in a course is determined by the course instructor, subject to the approval of the faculty Dean. Standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points and the percentage conversion can be found [here](#). Grade points indicated are for courses with 1.0 credit value. Where the course credit is greater or less than one credit, the grade points are adjusted proportionately.

## **Course Sharing Websites and Copyright**

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or

distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).  
[More information](#)

## Student Rights and Responsibilities at Carleton

Carleton University strives to provide a safe environment conducive to personal and intellectual growth, free of injustice and characterized by understanding respect, peace, trust, and fairness.

The [Student Rights and Responsibilities Policy](#) governs the non-academic behaviour of students. Carleton University is committed to building a campus that promotes personal growth through the establishment and promotion of transparent and fair academic and non-academic responsibilities.

## Deferred Term Work

In some situations, students are unable to complete term work because of illness or other circumstances beyond their control, which forces them to delay submission of the work.

1. Students who claim illness, injury or other extraordinary circumstances beyond their control as a reason for missed term work are held responsible for immediately informing the **instructor** concerned and for making alternate arrangements with the instructor and in all cases this must occur **no later than three (3) working days after the term work was due**. The alternate arrangement must be made before the last day of classes in the term as published in the academic schedule. Normally, any deferred term work will be completed by the last day of term. In all cases, formative evaluations providing feedback to the student should be replaced with formative evaluations. In the event the altered due date must extend beyond the last day of classes in the term, the instructor will assign a grade of zero for the work not submitted and submit the student's earned grade accordingly; the instructor may submit a change of grade at a later date. Term work cannot be deferred by the Registrar.
2. In cases where a student is not able to complete term work due to illness or injury for a significant period of time/or long term, the instructor and/or student may elect to consult with the Registrar's Office (undergraduate courses) or Graduate Registrar (graduate courses) to determine appropriate action.
3. If a student is concerned the instructor did not respond to the request for academic accommodation or did not provide reasonable accommodation, the student should consult with the department/school/institute chair/director. If a mutually agreeable accommodation to complete course requirements prior to the course grade submission deadline cannot be achieved, the Associate Dean will become involved. If academic accommodation is not granted, and the student receives word **after** the academic withdrawal deadline, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses) for a final grade of WDN (Withdrawn) in the course(s). If academic

accommodation is not granted, and the student receives word **prior** to the academic withdrawal deadline, the student may elect to withdraw from the course(s).

4. Furthermore, if academic accommodation is granted, but the student is unable to complete the accommodation according to the terms set out by the instructor as a result of further illness, injury or extraordinary circumstances beyond their control, the student may submit a petition to the Registrar's Office (undergraduate courses)/Graduate Registrar (graduate courses). Please note, however, that the course instructor will be required to submit an earned final grade and further consideration will only be reviewed according to established precedents and deadlines. [More information of deferred Term Work](#)

## Deferred Final Exams

Students who are unable to write a final examination because of a serious illness/emergency or other circumstances beyond their control may apply for accommodation. Normally, the accommodation for a missed final examination will be granting the student the opportunity to write a deferred examination. In specific cases when it is not possible to offer a deferred examination, and with the approval of the Dean, an alternate accommodation may be made.

The application for a deferral must:

1. be made in writing to the Registrar's Office **no later than three working days after the original final examination or the due date of the take-home examination**; and,
2. be fully supported by appropriate documentation and, in cases of illness, by a medical certificate dated no later than one working day after the examination, or by appropriate documents in other cases. Medical documents must specify the date of the onset of the illness, the (expected) date of recovery, and the extent to which the student was/is incapacitated during the time of the examination. The University's preferred medical form can be found at the Registrar's Office [here](#).

[More information on Final Exam Deferrals Registrar's Office "Defer an Exam" page](#)

## Financial vs. Academic Withdrawal

Make sure that you are aware of the separate deadlines for Financial and Academic withdrawal!

Making registration decisions in Carleton Central involves making a financial and academic commitment for the courses you choose, regardless of attendance. If you do not attend, you must withdraw in [Carleton Central](#) within the published deadlines to cancel your registration. A fee adjustment is dependent on registration being canceled within the published [fee deadlines](#) and dependent on your course load. A course dropped after the deadline for financial withdrawal will receive a grade of Withdrawn (WDN), which appears on your official transcript.

Even if you miss the deadline for financial withdrawal, you might decide to drop a course to avoid a failure or a poor grade showing up on your student record and bringing down your CGPA. It is your responsibility to drop the course via Carleton Central within the published [deadlines](#) (see Academic Withdrawal).

If you are considering withdrawing from a course, you may want to talk to an advisor first. Course withdrawal may affect your student status, as well as your eligibility for student funding, immigration status, residence accommodation and participation in varsity sports, etc. Additionally, remember that once you choose your courses, you must use the “Calculate amount to pay” button to determine the correct amount of fees to pay.

Carleton Central is your one-stop shop for registration activities. If you are interested in taking a course, make sure to complete your registration. Simply attending a course does not mean you are registered in it, nor is it grounds for petition or appeal.

## Department Contact Information

*Bachelor of the Humanities* 300 Paterson Hall  
[CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)

*Greek and Roman Studies* 300 Paterson Hall  
[GreekAndRomanStudies@cunet.carleton.ca](mailto:GreekAndRomanStudies@cunet.carleton.ca)

*Religion* 2A39 Paterson Hall  
[Religion@cunet.carleton.ca](mailto:Religion@cunet.carleton.ca)

*Digital Humanities (Graduate)* 2A39 Paterson Hall  
[digitalhumanities@carleton.ca](mailto:digitalhumanities@carleton.ca)

*Digital Humanities (Undergraduate Minor)* 300 Paterson Hall  
[digitalhumanities@carleton.ca](mailto:digitalhumanities@carleton.ca)

*MEMS (Undergraduate Minor)* 300 Paterson Hall  
[CollegeOfHumanities@cunet.carleton.ca](mailto:CollegeOfHumanities@cunet.carleton.ca)