

Humanities 3200A & English 3201A

COURSE OUTLINE

A. Course Syllabus

Humanities 3200 and English 3201: European Literature F/W Terms 2020-21

The course will be presented as a blended course (with both synchronous and asynchronous elements)

Instructor: Ian Cameron

Contact: ian.cameron@carleton.ca and, by 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 & 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 Bouchier, 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 & Seneca):

Cervantes, Miguel. *Don Quixote*. Trans. John Rutherford. Penguin Classics. Rev. ed.
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 30th of September for the first-term essay and before the 31st of January for the second-term essay.

The deadline for the first-term essay may be as late as 8 January. The deadline for the second-term essay must be before April 10.

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 23 April.)

Weekly Schedule (fall term)

- September 9 to 23: Boccaccio, *Decameron*
- September 25 to 30: *The Cistercian Grail*
- October 2: *Huon de Bordeaux*
- October 7 to 16: Ariosto, *Orlando Furioso*
- October 21 to November 6: Rabelais, *Gargantua and Pantagruel*
- November 11 to 20: Montaigne, *Essays*
- November 25 to December 4: Tasso, *Jerusalem Delivered*

Weekly Schedule (winter term)

- January 6 to 15: Cervantes, *Don Quixote*
- January 20 to 27: Lope de Vega, *Fuente Ovejuna*, *El Castigo sin Venganza*
- January 29 to February 10: Moliere, *Dom Juan*, *Le Bourgeois Gentilhomme*, *Les Fourberies de Scapin*
- February 12 to March 3: Milton, *Paradise Lost*
- March 5 to March 13: Racine, *Phèdre*, *Athalie*
- March 17 to 19: Voltaire, *Candide*
- March 24 to April 2: Diderot, *Jacques the Fatalist*

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.¹ 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—

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

Western wind, when wilt thou blow,
The small rain down can rain?
Christ if my love were in my arms,
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 the last segment of this course in 2019–2020 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 when I'd 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 location.

I had no professional cameras this winter, but the students had access to a full outline of each lecture on cuLearn, and so the most important part of the course that was missing was what we would gain from one another if we 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 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 leads 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 the 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 a "blended 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 will enable us to meet now and then at one or other of those times. I think of this kind of meeting as the equivalent of going together to Mike's Place, as we would have done if the course had been in person. These meetings will help you get to know me as something other than a voice and help me get to know you as something other than what you looked like when you left highschool, which is the subject of your photo that the University sends to me. As for the lectures, I will post a detailed outline of each of them on cuLearn, and I will supplement it with some informal commentary by email or, if I learn how to make them presentably, by video clips. The lecture schedule, which I will post in detail on cuLearn, will help all of us pace our reading. The lectures and informal commentaries will be there for you to access on your own time.

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 at Carleton

The University Senate defines **plagiarism** as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- 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;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without

prior written permission of the course instructor in which the submission occurs." 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

Academic Accommodation

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

Parental Leave: The Student Parental Leave Policy is intended to recognize the need for leave at the time of a pregnancy, birth or adoption and to permit a pause in studies in order to provide full-time care in the first year of parenting a child or for health-related parental responsibilities.

Religious obligation: Carleton University accommodates students who, by reason of religious obligation, must miss an examination, test, assignment deadline, laboratory or other compulsory academic event.

Academic Accommodations for Students with Disabilities:

Academic accommodation of students with disabilities is available through the [Paul Menton Centre](#) by evaluations that are carried out on an individual basis, in accordance with human rights legislation and University policy, and with the support of relevant, professional/medical documentation.

Survivors of Sexual Violence

Individuals who disclose that they have experienced sexual violence will be provided support services and will be treated with dignity and respect at all times by the University and its representatives. A person affected by sexual violence is not required to report an incident of or make a complaint about sexual violence under the formal complaint process of the Sexual Violence Policy in order to obtain support and services, or in order to receive appropriate accommodation for their needs.

[Supports and services available at the University to obtain information about sexual violence and/or support.](#)

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. [More information.](#)

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. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean."

The [system of grades](#) used, with corresponding grade points and the percentage conversion, is listed below. Grade points indicated are for courses with 1.0 credit value.

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.

[7 Student Rights and 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 (3.0) 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.

[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](#)

Financial vs. Academic Withdrawal

Withdrawn. No academic credit, no impact on the CGPA. WDN is a permanent notation that appears on the official transcript for students who withdraw after the full fee adjustment date in each term (noted in the Academic Year section of the Calendar each term). Students may withdraw on or before the last day of classes.

Important dates can be found [here](#). 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. You can do this via the [MyCarleton Portal](#). A fee adjustment is dependent on registration being canceled within the published [fee deadlines](#) and dependent on your course load.

Department Contact Information

Bachelor of the Humanities 300 Paterson Hall
CollegeOfHumanities@cunet.carleton.ca

Greek and Roman Studies 300 Paterson Hall
GreekAndRomanStudies@cunet.carleton.ca

Religion 2A39 Paterson Hall
Religion@cunet.carleton.ca

Digital Humanities (Graduate) 2A39 Paterson Hall
digitalhumanities@carleton.ca

Digital Humanities (Undergraduate Minor) 300 Paterson Hall
digitalhumanities@carleton.ca

MEMS (Undergraduate Minor) 300 Paterson Hall
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