

# Preliminary Course Outline

**Fall, 2018**  
**Department of English**  
**English 18: 1400**  
**Literature, Art and Culture**

ENGL 1400: Precludes additional credit for ENGL 1000, 1009, 1100, 1200, 1300,  
and FYSM 1004

**Time and Place: Tues.-Thurs. 10:00-11:30**  
**201 PA**

**Instructor: D.A. Beecher**  
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**Office: 1908 Dunton Tower**  
**Office hours: Tues. 11:30-12:30**

## **Literary Works in their Visual and Musical Contexts**

This course will examine intersections between literary texts and the visual and musical arts. Quite simply, some literary works incorporate these parallel arts into their imaginary worlds, while other works of fiction have inspired musicians and artists to represent literary texts through their transformation into parallel representations and expressions—altering our experiences in the process. Not only is this a means for interpreting literary texts through other media, but a challenge for us to understand how those transfers are made, and how the arts may work in collaboration around themes whereby new insights and aesthetic resonances emerge. The visual begins, of course, in the theatres of our own minds as we create settings out of our need to place social events in pictorial spaces. That is a fascinating phenomenon in its own right. Artists must begin by translating their own inner settings to canvas in ways that mix with our own perhaps less imaginative conceptions. Words set to music can also tell stories—the same stories—yet differently because music moves us through its own expressive powers. That relationship is one of the most complex of all aesthetic transactions. The readings range from the Renaissance down to the beginning of the twentieth century, and fall into the major forms: poetry, drama, and prose fiction. The course offers real exploratory possibilities. Just Google “Samson in art” and you will be overwhelmed by the possibilities, or “The Duchess of Malfi, illustrations” or “Saint Cecilia Day Odes in Music.” Thus, this essentially literary course will also bring out the art critic and historian in you, as well as the musicologist and melomane.

The works chosen for investigation are the following:

John Webster, *The Duchess of Malfi*  
Shakespeare, *Othello*

John Milton, *Samson Agonistes*

John Ogilby, *Fables*

*Ode to Saint Cecilia's Day*

Robert Browning, "Porphyria's Lover," "The Bishop Orders his Tomb," "Andrea del Sarto," "My Last Duchess."

Oscar Wilde, *The Picture of Dorian Grey*

James Joyce, *The Portrait of the Artist as a Young Man*

Course activities will include introductory orientations and the presentation of projects. The goal is to get everyone in the class thinking about the representations of meaning through the parallel arts and how we learn from them through expository and inferential propositions, through critical commentary, through contextualization, and through described experiences.

Grading: There will be five parts to the grading, apportioned as follows. Because this is a course that will also concentrate on developing clear critical writing, there will be two short papers, one due at mid-term, the other on the last day of class, each no more than 5 pages. There will also be a term project, some of them to be presented in class, singly or co-authored with one or two (max) class colleagues, also due in portfolio form on the last day of class. And finally, in lieu of a final exam, there will be two in-class pop quizzes or mini-essay tests on the book to be read for that day. That is in lieu of taking attendance. Alas, it has come to that, with my sincere apologies. It's in the footsteps of one of my own undergraduate professors who also did just that and kept us on our toes!

Short papers: 25% each.

Project-Portfolio: 20%

Quizzes: 15% each

September

Sept. 6: Introduction

Sept. 11: The Duchess of Malfi

Sept. 13: The Duchess of Malfi

Sept. 18: The Duchess of Malfi

Sept. 20: Othello

Sept. 25: Othello

October

Sept. 27: Othello          National Gallery of Canada: convene 5:00 P.M. in foyer of the Gallery

Oct. 2: Shakespeare, Art, and Opera

Oct. 4: John Ogilby

Oct. 9: John Ogilby

Oct. 11: Ode to Saint Cecilia

Oct. 16: John Milton, *Samson*

Oct. 18: John Milton, *Samson* First Term Paper Due

Oct. 22-26: study break

Oct. 30: Portfolio Presentations and Class discussions Attendance

Nov. 6: Robert Browning, My Last Duchess; Andrea del Sarto

Nov. 8: Robert Browning, The Bishop Orders his Tomb, Porphyria's Lover

Nov. 13: Wilde, The Picture of Dorian Gray  
Nov. 15: Wilde, The Picture of Dorian Gray  
Nov. 20: Wilde, The Picture of Dorian Gray  
Nov. 22: Portfolio Presentations and Class discussions  
Nov. 27: Joyce, The Portrait of an Artist  
Nov. 29: Joyce, The Portrait of an Artist  
Dec. 4: Joyce, The Portrait of an Artist  
Dec. 6: Portfolio Presentations Second Term Paper Due; Group Portfolios Due

**Regulations:** For all the official university regulations, deadlines, and statements on plagiarism, see the University Calendar.

**Plagiarism:** Adding to the university statement, all written work for this course must be your own. Where you borrow or adapt the ideas of others, you must cite them and their sources responsibly and reliably. Academic integrity and intellectual property are important concepts germane to all professional training. In a more legalistic sense, the university takes unqualified plagiarism quite seriously and imposes punitive measures. Similar principles apply to cheating during exams in all the ways known to and discussed among students. All these matters are regulated by Carleton's new student academic conduct policy. If you are in doubt about what constitutes the work of others and what constitutes your own work, you may consult, but the distinction seems rather patent in most cases. Plagiarism, in academic practice, also includes papers written for you, even if they are original to the "guest" author, and papers written by yourself but already submitted to other courses.

**Deadlines:** I've given up negotiating deadlines in order to be fair to all. Bona fide documentation, of course, is something else and will win for you all the accommodations proffered by the official system. See the Academic Calendar, Regulation 2.6. Term Papers are due on the last day of class.

**Research:** About Web and Net research essays: articles posted there are extremely uneven and very often lack the authority or the vetting of published material. I prefer you avoid them altogether unless you are really confident about separating the useful from the vacuous. In any case, surfers beware of third-rate materials! Vetted scholarly journals on line are, of course, quite another thing and may be cited in the normal way.

**Term papers:** I prefer well-researched term papers, those that have been built in dialogue with other scholarly voices. This is not to say that the paper should be a work-a-day gathering of opinions neatly linked; that formula, though much taught, is deadly. The topic and the direction should be your own, debating your own informed views in dialogic fashion with others. Above all, for a paper to succeed, it needs a clear statement of purpose, a sense of methodology, and a well-posted progression toward a cogently argued conclusion. This is predicated on the notion that literature makes complex demands upon its readers, raising problems that invite scrutiny, and that such scrutiny will lead to primary questions about the nature of literature, itself, and the multitudinous ways in which it generates experience from moral instruction to sheer aesthetic delight. In a larger sense, writing about literature is about reading accurately, reflecting critically, and writing cogently—operations not unlike those called for by all enquiries into the nature of

things social or creative across the gamut of university disciplines. Keep back-up copies of your work in the event a paper gets lost, and always hand in paper copies; never submit them to me as an e-mail attachment.

**Paul Menton Centre** is available to students with learning disabilities or for those requiring accommodation for exams, Rm. 500 Unicentre.

**The Writing tutorial Service** provides coaching in the writing of essays and term papers on a one-to-one basis, 229 Paterson Hall.

**The Student Life Services** is located in 501 Unicentre.

**The Student Academic Success Centre** is located in 302 Tory.

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

#### **Pregnancy obligation**

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, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](http://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

#### **Religious obligation**

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, visit the Equity Services website: [carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf](http://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf)

#### **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. [carleton.ca/pmc](http://carleton.ca/pmc)

#### **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 is 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: [carleton.ca/sexual-violence-support](http://carleton.ca/sexual-violence-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. 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.  
<https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>