

Fall 2019-Winter2020
ENGL 3502A: Paul Keen
Office: 512 Tory

Prerequisite(s): third-year standing or permission of the department.

This course explores literature written between 1700-1914, focusing focus on the ways that the major literary eras that distinguished these years can help us to wrestle with important questions today: What did it mean to be part of an age of unprecedented cultural, political, social, and technological change? What did all of this have to with literature? Or better yet, what did writers do with all of this? This course will focus on a wide range of types of literature in which authors wrestled with these issues in ways that are both striking for their historical difference and, in many ways, oddly similar to our own debates today. Focusing on two centuries in which many our most established ideas today gained their influence, we will explore the ways that major political, commercial, and industrial revolutions influenced the literature of the day, and just as importantly, the ways that authors used literature to shape these issues.

REQUIRED TEXTS (available at Octopus Books, 116 Third Avenue at Bank)

Fall Term:

The Age of Authors: Broadview Anthology of Eighteenth-Century Print Culture
Norton Anthology of British Literature, Volume D: The Romantic Period
Mary Shelley, *Frankenstein* (Broadview)

Winter term:

Longman Anthology of British Literature, Volume 2B: The Victorian Age
Charles Dickens, *Great Expectations* (Broadview)
William Makepeace Thackeray, *Vanity Fair* (Penguin)

Course Evaluation

Please note that this is a writing attentive course. There will be **FOUR** essays assigned: two each term. You are only required to write THREE of them but if you choose to write all four, your top three grades count and your lowest grade is eliminated.

ONE ESSAY may be up to ONE WEEK late. Otherwise, late essays will be penalized A GRADE A DAY unless accompanied by an appropriate doctor's note.

Grades:	3 essays @ 20%	60%
	2 exams @ 15%	30%
	Participation	10%

Weekly journal entries of approximately one page are **REQUIRED** (but not on weeks when an essay is due) and will be included in the participation mark.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. 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.

Plagiarism

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;
- 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."

Academic Accommodation

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

Pregnancy obligation: write to me 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 Student Guide.

Religious obligation: write to me 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 Student Guide.

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 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

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 its 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

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>

For more information on academic accommodation, please contact the departmental administrator or visit: students.carleton.ca/course-outline

Fall Term Readings

Thursday, September 5th **INTRODUCTION TO THE 18TH CENTURY**: Selections from Alexander Pope, *An Epistle from Mr. Pope, to Dr. Arbuthnot*, Jonathan Swift, *A Tale of a Tub*, and Daniel Defoe, *Essays upon Several Subjects* (These extracts will be distributed as a handout.)

Tuesday, September 10th: Richard Steele and Joseph Addison, *The Spectator* (27-50)

Thursday, September 12th: Samuel Johnson, *The Rambler* (181-208) and *The Adventurer* (209-212)

Tuesday, September 17th: Lady Mary Wortley Montagu, *Letters* (52-61), and Eliza Haywood, *The Female Spectator* (167-73)

Thursday, September 19th: Clara Reeve, *The Progress of Romance, Through Times, Countries, and Manners* (385-408)

Tuesday, September 24th: Hester Chapone, *Letters on the Improvement of the Mind* (291-304), Hannah More, *Essays on Various Subjects* (315-20), and Catherine Macaulay, *A Modest Plea for the Property of Copy Right* (305-14)

Thursday, September 26th: Vicesimus Knox, *Essays, Moral and Literary* (321-31) and *Winter Evenings; or, Lucubrations on Life and Letters* (332-54)

Tuesday, October 1st: **INTRODUCTION TO THE ROMANTIC PERIOD**: Robbie Burns, "To a Mouse" and William Wordsworth, "Old Man Travelling" (these poems will be distributed as handouts.)

Thursday, October 3rd: William Wordsworth, Preface to the *Lyrical Ballads* and Percy Shelley, *A Defence of Poetry* (Extracts from both of these works will be posted on CULearn.)

Tuesday, October 8th: William Wordsworth, "The Ruined Cottage"

Thursday, October 10th: William Wordsworth, "Lines Composed a Few Miles Above Tintern Abbey"

Tuesday, October 15th: Mary Robinson, "The Haunted Beach" "London's Summer Morning," and "January, 1795"

Thursday October 17th: Charlotte Smith, "Written at the Close of Spring," "To Night," "Written in the Church-Yard at Middleton in Sussex," and "On Being Cautioned against Walking on an Headland Overlooking the Sea, Because It Was Frequented by a Lunatic"

Tuesday, October 22nd : No Class

Thursday, October 24th : No Class

Tuesday, October 29th: Samuel Taylor Coleridge "The Rime of the Ancient Mariner" and "Frost at Midnight"

Thursday, October 31st: Mary Wollstonecraft, *A Vindication of the Rights of Woman*

Tuesday, November 5th: William Blake, *Songs of Innocence and Experience*: "Holy Thursday" (both versions), "The Chimney Sweeper" (both version), "Nurse's Song" (both versions), "London" (*Experience*)

Thursday, November 7th: William Blake, *The Marriage of Heaven and Hell*

Tuesday, November 12th John Keats, "Ode to a Nightingale," "Ode on a Grecian Urn," "Ode on Melancholy,"

Thursday, November 14th: Percy Shelley, "England in 1819," "The Mask of Anarchy," and "Ode to the West Wind"

Tuesday, November 19th: George Gordon, Lord Byron, *Childe Harold's Pilgrimage*, Canto 3

Thursday, November 21st: Byron, *Don Juan*, Canto 1

Tuesday, November 26th: Mary Shelley, *Frankenstein*

Thursday, November 28th: Mary Shelley, *Frankenstein*

Tuesday, December 3rd: Mary Shelley, *Frankenstein*

Thursday, December 5th: Review