

**Carleton University
Fall 2018
Department of English**

**ENGL 3605A: Modern and Contemporary Literary Theory
Theorizing Literary Authorship**

**Precludes Additional Credit for ENGL 3002 (no longer offered)
Prerequisite(s): third-year standing or permission of the Department
Lecture 3 hours / week**

Tues. and Thurs. / 4:05-5:25pm

Location:

Please confirm location on Carleton Central

Instructor: Professor Jody Mason

Email: jody.mason@carleton.ca

Office: 1903 Dunton Tower

Phone: 613.520.2600 x8907

Office Hours: Tues., and Thurs., 12-1pm

I. Course Description

This is an introduction to contemporary approaches to literary texts, such as formalist, structuralist, deconstructive, psychoanalytic, Marxist, historicist, and feminist.

The literary author is both omnipresent and invisible in literary studies: adored as a celebrity, celebrated as a semi-spiritual figure of genius, and isolated from the material conditions that make literature happen, the literary author is at once hypervisible and not really seen. This course will draw from materialist and sociological theorizations of authorship that aim to put flesh back on the author, to reinsert the author back into the social processes that make literature. The first few weeks of the course will serve as an introduction to Romantic ideas of authorship and their influence on literary studies as a field. Next we will explore the difference between the author as “creator”—a concept associated with the Romantics—and the author as “producer”—a concept that has been taken up, often in very different ways, in Marxist literary theory and French sociology; poststructuralism, and book history. In the final weeks, we will turn to critical readings that take up questions regarding authorship’s attendant institutions, such as copyright, book tours, literary agents, archives, and social media.

II. Course Materials

All readings are available through Ares (accessible from CU Learn).

III. Assignments

Article Response: 25%

Authors and Marketing Assignment: 20%

Final Essay: 35%

Participation: 20%

Article Response 25%: sign up for due date between Sept. 11th-Oct. 18th

For each of the articles we read between Sept. 11-Oct. 18th, I will post an accompanying response question to CU Learn. On the first day of class, you will sign up for one of these responses. On your due date (the day we discuss the article in class), you will submit your five-page (roughly 1,250-word) response to CU Learn. You will also bring the response to class and be prepared to discuss it. The response should conform to academic conventions: i.e., it must follow MLA format (e.g., double-space throughout, 12-point font, parenthetical citation, Works Cited page, etc.) and have correct grammar, spelling, and punctuation.

Authors and Marketing Assignment 20%: due Nov. 15th

On Nov. 15th, you will submit a 1,000-word discussion forum post to CU Learn that uses your experience attending one of the Ottawa Writers' Festival Events (Oct. 25-Oct. 30th, 2018) and/or your reading of an author's media (digital or otherwise) presence in order to analyze how marketing and celebrity function in relation to a particular writer's career. You will find the readings for Nov. 8th and 13th helpful as secondary sources for this assignment; you are required to reference at least one of these readings in your post. The forum post should have correct grammar, spelling, and punctuation, and should include relevant digital links. Be prepared to discuss your findings in the context of the class discussion on Nov. 15th. You will find the full description of this assignment on CU Learn.

Final Research Essay 35%: due Dec. 8th

This essay must be ten pages (roughly 2,500 words) in MLA format and should respond to the essay questions posted to CU Learn during the fall break. You may also develop a topic of your own in consultation with me. The essay must have a thesis statement and must develop an argument about literary authorship, either in relation to a literary text or texts, an author's career, a literary movement, or a literary institution. You must use at least one of the readings from the first ten weeks of the course and one from the post fall-break reading, plus one secondary source that you locate on your own (three in total). The essay should conform to academic conventions: i.e., it must follow MLA format (e.g., double-space throughout, 12-point font, parenthetical citation, Works Cited page, etc.) and have correct grammar, spelling, and punctuation.

Participation 20%

Two of the assignments (the Article Response and the Authors and Marketing Assignment) have a presentation component. 10% (5% for the Article Response and 5% for the Authors and Marketing Assignment) of your participation grade will be determined by your classroom work for these assignments. On each of these days, come prepared with the written assignment in question and be prepared to share your response in an informal way during class discussion. The remainder of your participation grade will be determined by your demonstration of preparation for class, which includes participation in discussion and group work and respectful listening to and engagement of the ideas of your peers. **More than 5**

missed classes during the term will result in a grade of zero for this latter 10% participation component.

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.

IV. Expectations and Regulations

Classroom etiquette: All cell phones must be put away. Laptops are permitted for note-taking only (no browsing, no social media, etc.) and any student found to be using a laptop for another other purpose will lose the privilege of bringing the laptop to class for the rest of the year. Listen attentively to the lecture and to the observations made by other students during discussion. Have a sense of taking turns when it comes to contributing to discussion: don't rely on others to carry the conversation, and if you enjoy contributing, be careful not to dominate. Prepare for class by reading attentively, taking notes, and preparing questions. Come to class with the assigned reading(s) for the day.

Email etiquette: The best way to speak with me is in person during office hours or right after class. Email may be used for brief messages. Please use the subject line 3605. If you have a substantive question about an assignment or the course material, see us during office hours (see header on this course outline). It may be possible to arrange an appointment for another time if you are unavailable during the office hours.

Submission of assignments and penalties for late assignments: All assignments must be submitted electronically on CULearn **before** class on the day they are due. Late assignments may be submitted via CULearn up to five days late. There is a penalty of 1% per weekday (this includes the day they are due if they are submitted after the start of class) and a grace period over the weekend. The maximum penalty is 5%. Essays will **not** be accepted after this five day/-5% period unless proper medical documentation is provided. Please keep a backup copy of all your assignments.

Grades: Grades for written work will be based on insightfulness, presentation of focused ideas supported by textual evidence, effective organization of ideas, clarity of expression, correct use of MLA style, spelling and grammar. The following percentage equivalents will be used when calculating your final grade for this class:

A+=90; A/A+=88; A=85; A-/A=83; A-=80

B+/A-=79; B+=77; B/B+=75; B=73; B-/B=72; B-=70

C+/B-=69; C+=67; C/C+=65; C=63; C-/C=62; C-=60

D+/C-=59; D+=57; D/D+=55; D=53; D-/D=52; D-=50

F=0-49 (a numerical grade will be assigned for any paper receiving an F)

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;
- ☐ 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.

Writing Tutorial Service: Students requiring assistance with their writing should contact the Writing Tutorial Service at 411 MacOdrum Library (613-520-6632, <www.carleton.ca/wts>).

Student Academic Success Centre: Questions about academic rules and regulations, selecting a major, and other matters relating to academic planning should be directed to the Student Academic Success Centre at 302 Tory Building (613-520-7850, <www.carleton.ca/sasc>).

V. Academic Accommodation

REQUEST 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:

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

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

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 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

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>

VI. Tentative Syllabus

Thurs., Sept. 6

Introduction

Sign up for Article Response 25% (due between Sept. 11 and Oct. 18)

Tues., Sept. 11

The Author as Creator: The Romantics

Wordsworth, William. "Wordsworth's Prefaces of 1800 and 1802" (from *Lyrical Ballads*, pp. 233-58)

Thurs., Sept. 13

The Author as Creator: The Romantics

Leader, Zachary. "Introduction" (from *Revision and Romantic Authorship*, pp. 1-16)

Tues., Sept. 18

The Author as Producer: Marxist Approaches I

Eagleton, Terry. (from) *Marxism and Literary Criticism* (pp. 55-70)

Thurs., Sept. 20

The Author as Producer: Marxist Approaches II

Benjamin, Walter. "The Author as Producer" (from *Understanding Brecht*, pp. 85-103)

Tues., Sept. 25

The Author as Producer: Marxist Approaches III

Macherey, Pierre. (from) *A Theory of Literary Production* (pp. 39-50, 66-68)

Tues., Sept. 25

The Author as Producer: Marxist Approaches IV

Williams, Raymond. (from) *Marxism and Literature* (pp. 45-54, 145-50, 192-98)

Tues., Oct. 2 and Thurs., Oct. 4

The Author as Producer: The Sociology of Culture

Bourdieu, Pierre. "The Field of Cultural Production, or: The Economic World Reversed" (from *The Field of Cultural Production*, pp. 29-73)

Tues., Oct. 9

The Author as Producer: Poststructuralism

Barthes, Roland. "The Death of the Author" (from *The Routledge Critical and Cultural Theory Reader*, pp. 121-25)

Thurs., Oct. 11

The Author as Producer: Poststructuralism

Foucault, Michel. "What Is An Author?" (from *The Critical Tradition*, pp. 978-88)

Tues., Oct. 16

The Author as Producer: Book History and the History of Authorship

Darnton, Robert. "What Is the History of Books?" (from *The Book History Reader*, pp. 9-26)

Thurs., Oct. 18

The Author as Producer: Book History and the History of Authorship

Brewer, John. "Authors, Publishers, and the Makings of Literary Culture" (from *The Book History Reader*, pp. 318-26)

Oct. 22-26: Fall Break (no classes)

Ottawa Writers' Festival begins (Oct. 25th-Oct. 30th—see full schedule here:

<https://writersfestival.org/>)

Tues., Oct. 30

Authors and Copyright I

Rose, Mark. (from) *Authors and Owners: The Invention of Copyright* (chapter 1, pp. 1-8 and chapter 6, pp. 92-112)

Thurs., Nov. 1

Authors and Copyright II

Hemmungs Wirtin, Eva. (from) *No Trespassing: Authorship, Intellectual Property Rights, and the Boundaries of Globalization* (chapter 3, pp. 57-75)

Tues., Nov. 6

Authors and Publishers: The Myth of the Solitary Genius

Stillinger, Jack. (from) *Multiple Authorship and the Myth of Solitary Genius* (chapter 7, pp. 139-62)

Thurs., Nov. 8th

Authors and Celebrity

Gardiner, Juliet. "What Is An Author? Contemporary Publishing Discourse and the Author Figure" (*Publishing Research Quarterly* 16, no.1, 2000, pp. 63-76)

Tues., Nov. 13th

Authors and Marketing

Squires, Claire. (from) *Marketing Literature: The Making of Contemporary Writing in Britain* (chapter 2, pp. 40-69)

Thurs., Nov. 15th

Authors and Marketing Assignment Due (20%) + Presentations

Tues., Nov. 20

The Gendering of Authorship

Williams, Susan S. (from) *Reclaiming Authorship: Literary Women in America, 1850-1900* (chapter 1, pp. 17-39)

Thurs., Nov. 22

Authors and Archives

Douglas, Jennifer. "A Call to Rethink Archival Creation: Exploring Types of Creation in Personal Archives" (*Archival Science* 18, 2018, pp. 29-49)

Tues., Nov. 27th and Thurs., Nov. 29th

Authorship and Creative Labour

Brouillette, Sarah. (from) *Literature and the Creative Economy* (chapter 4, pp. 84-116)

Tues., Dec. 4

Authorship in the Digital Age

Ed Finn, "New Literary Cultures: Mapping the Digital Networks of Toni Morrison" (from *From Codex to Hypertext: Reading at the Turn of the Twenty-First Century*, pp. 177-202)

Thurs., Dec. 6th

Representing Authorship: Theory Workshop

Munro, Alice. "Fiction" (from *Too Much Happiness*, pp. 32-61)

York, Lorraine. “‘A Sort of Refusal’: Alice Munro’s Reluctant Career” (*Studies in Canadian Literature* 41, no. 1, 2016, pp. 81-101)

Final Essay Due Dec. 8th (35%)