

**2019-2020  
Department of English**

**ENGL 5900W/ENGL 4401A**

**Studies in Eighteenth Century Literature  
Prerequisite: Fourth year standing in English**

**Class times: Winter Term Tuesdays 11:35 – 2:25  
Location: 583 ML (Seminar Room, 5<sup>th</sup> Floor Library)**

**Instructor: Dr. Hugh Reid**

**Office Hours: Tuesdays 10:30—11:30**

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Course description: **Studies in Eighteenth Century Literature: Eighteenth Century Texts: Materiality and Content**

This course is designed to examine the materiality of books in the eighteenth century and how that materiality affects the nature of how a one would read the content of the book. Your contribution to rare book research at Carleton will consist of an essay and seminar (complete with a works cited list) discussing the material form of Carleton's copy of the text you choose. In your essay and seminar you will consider the relationship between material form and content, and propose what this text, as object, contributes to an understanding of that particular genre in the eighteenth century; you should also select at least two images of the object (pages of text, illustrations, covers, etc.) for scanning as illustrations for your essay.

As the thesis of your essay (and of your seminar presentation) should be a statement about how this particular text materially contributes to an understanding of the history of the genre in the eighteenth century and how the particular text might be read, your essay should consider the following kinds of questions about content and form:

How does the title page present and categorize the book? Is it identified as a novel, or play or poem? If not, how is it described, and why might it be described that way? Does the title page seem to be aimed at a particular audience?

Does the book have a dedication, or a preface, or an introduction? How does this prefatory material frame the book? What might this framing suggest about the author's or the publisher's intentions for the marketing of the book?

Does the book have a table of contents? If so, how is it organized? How are the chapters/sections/acts identified, and why? Does this suggest anything about how authors or booksellers expected readers to read the text and use the book?

Does the book include any advertising information about the titles and/or prices of other books that the publisher sells? If so, what does this suggest about the publisher and their positioning in the market?

What is the size of the book, and how many volumes is it? What does the size of the book suggest about the publisher's costs or about the potential audience?

What kind of cover / binding does the book have? Remember that many eighteenth-century books were bound by the purchaser, not the publisher or bookseller. Bearing that in mind, what does the binding suggest about the owner's attitude toward and treatment of the book?

What kind of paper was used for the book? What size and style of print was used? Do these material details indicate quality, time, and expense? What do they suggest about the publisher's expenses and the intended market for the book?

Are there any illustrations? If so, how many? Where in the book are they placed? Are they signed? What is the purpose or function of the illustrations? What do they suggest about the publisher's expenses and the intended market for the book?

What is the condition of the book? Are there any marks of provenance (ownership) such as an owner's signature, bookplate, or book label? Is the book damaged or worn? If so, does the damage suggest use or mistreatment? Is there any marginalia? If so, what kind? Can you tell who may have owned or read the book and how they might have used it?

How many editions of the book were there in the eighteenth century? Does it appear to have been popular? How does the Carleton text compare to the first edition?

Does the text have an author listed? If not, why not and what does this imply? Does knowledge of the author help determine a reader's response?

Is this text considered an important one by scholars, particularly with reference to histories of that particular genre? Is there much or little criticism on this text? Does its canonical or non-canonical status appear to correlate with the material form of this particular copy?

#### Sources:

Janine Barchas's book *Graphic Design, Print Culture, and the Eighteenth-Century Novel* provides a model of ways to integrate material and literary scholarship. In addition, the list below offers help with some specific types of questions about the materiality of books. And, of course, I am happy to offer guidance along the way.

Carter, John. *ABC for Book Collectors*. 8th ed., revised by Nicolas Barker. New Castle, DE: Oak Knoll, 2004.

Gaskell, Phillip. *A New Introduction to Bibliography*. New Castle, DE: Oak Knoll, 1995.

Pearson, David. *Books as History: The Importance of Books beyond Their Texts*. London; The British Library, New Castle, DE: Oak Knoll Press, 2008.

Pearson, David. *English Bookbinding Styles 1450-1800*. London: The British Library; New Castle, DE: Oak Knoll Press, 2005.

—. *Provenance Research in Book History: A Handbook*. London: The British Library; New Castle, DE: Oak Knoll Press, 1998

#### Some possible texts:

There are many novels, poems, and plays in the eighteenth century section of the Special Collections at Carleton; each member of the course must select a text to deal with. The examination of the text will form the basis for your seminar and for your essay. The selections below are merely possibilities. There are many other selections in the Rare Books Collection.

#### Examples of available novels:

Fanny Burney, *Camilla*.

Fanny Burney, *Cecilia, or Memoirs of an heiress*.  
Cervantes, *Don Quixote* [this text is in English. Only texts in English may be used for this course.]  
Fanny Burney, *Evelina*.  
Charlotte, Lennox. *The Female Quixote*.  
Frances Brooke. *The History of Emily Montague*.  
Samuel Richardson. *The History of Sir Charles Grandison*.  
Henry Fielding. *The History of the Adventures of Joseph Andrews*.  
Daniel Defoe. *Voyage round the world, by a course never sailed before*.

Some available poems:

(these are all published as separate texts)

John Denham. *Coopers-Hill. A poem*.

Robert Blair. *The Grave. A poem*.

John Dryden. *MacFlecknoe*.

Mark Akenside. *The Pleasures of the Imagination*.

As well there are many collections of eighteenth century poets, Cowper, Denham, Gray, Prior, Carey, Gay, Thomson, Savage, Young, etc.

Some available plays:

John Dryden. *All for Love*.

John Brown. *Barbarossa. A Tragedy*.

George Farquhar. *The Beaux Stratagem*.

Susan Centlivre. *A Bold Stroke for a Wife*.

Susan Centlivre. *The Busy Body, a comedy*.

Colley Cibber. *Le Cid Ximena; or, The Heroic daughter*.

Colley Cibber. *The Double gallant; or, The Sick lady's cure*.

William Wycherley. *The Gentleman dancing-master*.

William Congreve. *Love for love, a comedy*.

In addition, there are other forms of texts which may be utilized for the requirements of this course, e.g. miscellanies, travel writings, sermons, essays, letters, collections. These may pose slightly different bibliographic problems. However, they still may be used in the course.

### Seminar schedule:

This course aims to provide students with the context and nature of the materiality of (paratext) of eighteenth century texts and give students the opportunity for original research in this field. Initially students will be given a theoretical background on how the 18<sup>th</sup> century book trade worked: how paper was made, how type was set, how books were printed and bound, and what was the role of bookseller, of publishing congers, etc. We have permission of the Rare Books curator to hold our classes in the rare books section of the library. Here the initial seminars will consist of examining the texts and discussing the bibliographic problems, difficulties, and questions which the selected texts pose. Later seminars will provide the opportunity for students to present their research to the rest of the class.

### Evaluation

There will be 3 forms of evaluation. As the class will be working together and discussing the various bibliographic problems which arise in each student's research, a significant percentage of the final grade will be based on attendance and participation. Each week students may post in the discussion section of cuLearn what avenues of research they have followed and will elaborate on this in class if necessary, or if of value to other members of the class. The rest of the grade will be based on a seminar presentation and a final essay.

Attendance and Participation:	30%
Seminar Presentation:	30%
Final Essay	40%

## COURSE PROCEDURES, GRADES, AND GRADING

Basic Preparation: As a matter of course you are expected to: (1) attend all classes (2) complete any scheduled readings beforehand, (3) arrive prepared to discuss what you have read/ discovered about your selected text.

Handing In Assignments: The final essay is due on the last day of classes, and should be submitted in class. Keep a back-up copy of every assignment you hand in as an insurance policy in the unlikely event that your essay is misplaced.

**Late Penalty: The deadlines (both for the seminar presentation and the essay) must be met. Late essays are not normally accepted (for many reasons, not the least of which is that it is inherently unfair to those who do work hard to meet deadlines). If you have a valid reason for missing a deadline, and if I**

**know in advance, your essay may be accepted .**

Except in rare cases for which corroborating documentation can be provided (such as a medical emergency or the death of an immediate family member), assignments which are accepted and handed in after the due date will be penalized by **1/3 of a letter grade per day**. For example, a B+ essay due on Monday but handed in on Tuesday afternoon would drop to a B. If it wasn't handed in until Wednesday it would receive a B-, etc. Saturday and Sunday count as 1 day each, so if you find yourself in the position of finishing up your late essay on Saturday afternoon and don't want to lose 1/3 of a grade for Sunday too, email me the completed assignment immediately and submit an identical hard copy to the drop box on Monday.

**Extensions:** Requests for extension may be granted in some instances, but only for compelling reasons. Any such request must be made in writing or in person to the professor **no later than 48 hours prior to the due date of the assignment**. Requests for “**retroactive**” extensions (i.e. requests made on or after the due date of the essay) will **not** be considered.

**Grading Criteria:** Grades will be based on insightfulness, originality, focus, organization of ideas, clarity of expression, scholarly rigor, correct use of MLA style, spelling, and grammar.

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**

Plagiarism means passing off someone else's words or ideas as your own or submitting the same work in two different academic contexts (self-plagiarism). The consequences of plagiarism are severe and are issued by the Dean and the University Senate. In order to avoid plagiarism, you must correctly attribute the sources of the ideas you pick up from books, the internet, and other people. The use of the same (substantially unchanged) paper for different assignments in other courses is considered by Carleton University to constitute plagiarism. See the statement on Instructional Offences in the Undergraduate Calendar.

Two useful websites on the topic of plagiarism:

MacOdrum Library: either click on “How Do I” on the Library page and then “Avoid Plagiarism” or click on

<http://www.library.carleton.ca/howdoI/plagiarism/html/>

Also helpful is a site “How Not to Plagiarize” at the University of Toronto:

<http://www.utoronto.ca/writing/plagsep/html>

In addition I should like to quote a letter from C.S. Lewis to Dr. Alastair Fowler (dated 10 December 1959). Lewis writes: "I only once detected a pupil offering me some one else (Elton) as his own work. I told him I was not a detective nor even a schoolmaster, nor a nurse, and that I absolutely refused to take any precaution against such a puerile trick; that I'd as soon think it my business to see that he washed behind his ears or wiped his bottom...He went down [left the university] of his own accord the next week and I never saw him again. I think you ought to make a general announcement of that sort. You must not waste your time constantly reading me and Dowden and Churton Collins as a sort of police measure. It is bad for them to think this is 'up to you'. Flay them alive if you happen to detect them; but don't let them feel that you are a safeguard against the effects of their own idleness. What staggers me is how any man can prefer the galley-slave labour of transcription to the freeman's work of attempting an essay on his own..."

### **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:

#### **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: <https://carleton.ca/equity/contact/form-pregnancy-accommodation/>

#### **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: <https://carleton.ca/equity/focus/discrimination-harassment/religious-spiritual-observances/>

### **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: [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 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: <https://carleton.ca/equity/focus/sexual-violence-prevention-survivor-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>