

Carleton University
Department of English
Fall 2010

ENGL 5501: Nineteenth-Century Studies
Topic: Open Houses: Architecture, Interiority, and Victorian Print Culture

Time: Wednesdays 10:00 am – 1:00 pm
Location: Dunton Tower 1816

Professor Barbara Leckie
1814 Dunton Tower; 520-2600 ex. 1382
Office Hours: Wednesdays 3:30-5:00 pm or by appointment
Email: bleckie@ccs.carleton.ca

Texts: (Available at After Stonewall Books, 370 Bank Street [at Gilmour], 567-2221 unless otherwise noted)

Harriet Martineau, selection from *Deerbrook* (1839) [course envelope]
Edwin Chadwick, selections from his *Report on the Sanitary Condition of the Labouring Population of Great Britain* (1842) [course envelope]
Charles Dickens, *Bleak House* (1851)
George Godwin, selections from *London Shadows* (1854) and *Town Swamps and Social Bridges* (1859) [course envelope]
George Eliot, *Middlemarch* (1872)
Mearns, Andrew. “The Bitter Cry of Outcast London” (1883) [course envelope]
Henry James, *The Princess Casamassima* (1885)

Course Description: This course focuses on the stories that are told, and the debates that are generated, about housing for the poor in nineteenth-century Britain. The nineteenth-century housing debates in England provide a rich field for the investigation of how narrative (the stories that are told) and form (how these stories are told) contribute to shaping and making visible social problems and issues at particular historical moments. Further, because this material relates to housing and architecture, it has an important impact on the novel. Theorists of the novel are agreed on the relevance of the house to the rise of the novel; numerous studies explore the role of the house and home in the British novel. These studies, however, do not consider the single most visible and impassioned context through which the house became visible in the nineteenth-century: the houses of the poor. In this course we will turn to the way in which nineteenth-century debates related to housing for the poor at once defined their topic of inquiry in specific ways that illuminate a great deal about how stories are told (narrative form in non-fictional formats)

and crucially informed the rise of the novel in ways that are inseparable from this wider discourse.

We will explore issues and themes related Victorian architecture, narratives of social reform, class and feminist politics, studies of interiority, and the idea of home. These will include, but are not limited to, “the angel in the house,” the doll’s house, the haunted house, disease, contagion, and the boundaries of home, inheritance and the house, homelessness, homesickness, the politics of the house, the country and city, “a man’s house is his castle,” the picturesque, working-class housing, poverty, philanthropy, specific spaces in the home (the kitchen, the drawing room, etc), women’s writing spaces, the house of fiction, the country house, the uncanny, “the madwoman in the attic” and so on.

Requirements:

One essay (3,000 words):	50% FIRST TERM ESSAYS DUE IN CLASS
	Late papers will be graded without comments
One research project:	15%
Weekly commentary and Question Response:	25%
5 close reading responses:	just for fun
Class participation:	10%

Research Projects: Students are required to do one research project over the course of the semester. This project will involve choosing a topic that is either not covered in class, or not covered extensively, and researching it in detail. You should consult at least two nineteenth-century sources (read old newspapers or journals on microfilm; look at the library’s collection of nineteenth-century journals; consult a book published in the nineteenth century etc). Your final report should be about 2 pages long; it will not be an essay and you will not present an argument or prove a thesis; rather, you should provide an account of what you learned about your selected topic. Research papers should focus on one of the following: 1) settlement houses; model dwelling house movement; slums; the crystal palace; the cholera epidemic or any other general *topic* related to architecture and/or feminist politics; 2) Humphrey Repton; Harriet Martineau; William Morris; Mrs J. E. Panton; Angus Reach; Kay Shuttleworth; Engels; Octavia Hill; John Ruskin; or any other *person* relevant to the study of architecture and/or feminist politics; 3) paintings that relate to housing; illustrations that relate to housing; cartoons (see *Punch*); journals like the *Journal of Public Health and Sanitary Review*; specific architectural designs; or any other *cultural work* related to architecture and/or feminist politics. You may work on your own or in pairs.

You will present your research project to the class on 8 November and submit your 2 page report the following week.

Commentaries and Question Responses: Students are required to submit at least TEN commentaries on individual works or issues studied this semester (you must do one commentary for each of the novels discussed this term, and at least two commentaries on the other assigned readings; the remaining commentaries may be written on the

discussion topics or on issues of your choice); these commentaries should be no more than a paragraph and they must be handed in at least two hours BEFORE the class dealing with the work discussed. They should convey your reaction to the text or idea addressed.

A second paragraph of the commentary will be in response to an assigned question that I will give you the previous week. You don't have to go into detail but I do want to see that you are thinking about the question. These questions will be taken up in class in your groups and with the class as a whole. I'd like you to add to your question response in your group discussion (by underlining sections of your writing that you like, by jotting notes in the margins, by adding some of your fellow students' insights). These should then be submitted at the end of class.

(There is an envelope on my office door for the submission of commentaries and question responses or you can use my email address: bleckie@ccs.carleton.ca) . **Note:** you will always submit two versions of your commentary: one before class; and another one with your written comments after class. As a result, please remember always to bring your commentary and question response to class. Please note that two of the ten commentaries are compulsory. **Failure to hand in the minimum of ten commentaries will result in 0% for this requirement. Failure to hand in either of the compulsory commentaries will also result in 0% for this requirement.**

Question Responses and Close Reading: Many of your Question Responses will be in relation to close reading. Please bear in mind the following points when you respond: the passage's position in the text (what comes before, what comes after, why is it here?); point of view (who is speaking and how?); repeated motifs; is the passage in dialogue? If so, who speaks and who does not?; geography and scene (where does the passage take place?); absences--who is not present? What is not said?; parallel structure; connotations of words; historical connections; tone; humor; irony; repetition; length of sentences; alliteration; relevance to the narrative as a whole; comparison to other relevant passages; gender, sex, race, class; type of description etc. You will want to identify what is happening in your passage but the focus of your close reading should be on *how* the material is presented.

Close Reading Responses: You don't need to do anything for this assignment except read the close reading passage for which you are responsible and have some ideas or observations that you would like to discuss. Your main role will be to listen attentively to the close reading presenters and to respond thoughtfully and intelligently to what is said at some point in the discussion.

Participation: This participation mark is based on your work group discussion and your participation in class. Note: to participate you have to be in class. Work Groups will be groups composed of one or two students. These groups or individuals will be expected to lead class discussion for half an hour on an assigned day. Group members should meet at least once before that day to think of provocative and interesting questions to ask the class, to organize ideas that they want to communicate to the class, and to devise strategies to capture the class's attention. It is not necessary to discuss the book assigned for that day, but it is necessary to stick to the discussion topic.

Plagiarism: See the statement on Instructional Offences in the Undergraduate Calendar (44).

Those students wishing assistance from the **Paul Menton Centre** may contact the center at 520-6608.

For Religious Observance: Students requesting academic accommodation on the basis of religious observance should make a formal, written request to their instructors for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory academic event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic disadvantage to the student.

Students or instructors who have questions or want to confirm accommodation eligibility of a religious event or practice may refer to the Equity Services website for a list of holy days and Carleton's Academic Accommodation policies, or may contact an Equity Services Advisor in the Equity Services Department for assistance.

For Pregnancy: Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a *letter of accommodation*. The student must then make an appointment to discuss her needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required.