

English 635

Marilyn Francus, ENGL 635, Spring 2005, History of the Novel

Professor Francus

English 635: History of the Novel

Spring 2005

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Office Hours: Tuesdays and Thursdays, 1:30-3:00 and by appointment

Course Calendars

January 11 Introduction Watt, "Realism and the Novel Form" from *The Rise of the Novel*
Lukacs, "The Inner Form of the Novel" from *The Theory of the Novel*

January 18 Behn, *Oroonoko*; Bakhtin, "Epic and Novel" from *The Dialogic Imagination*;
Warner, "The Rise of the Novel in the Eye of Literary History" from *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750*; McKeon, "Histories of the Individual" from *The Origins of the English Novel, 1660-1740*

January 25 Defoe, *Robinson Crusoe*; Watt, "Robinson Crusoe, individualism and the novel" from *The Rise of the Novel*; McKeon, "The Destabilization of Social Categories" from *The Origins of the English Novel, 1660-1740*

February 1 Defoe, *Robinson Crusoe*; McKeon, "Parables of the Younger Son: Defoe and the Naturalization of Desire" from *The Origins of the English Novel, 1660-1740*;

February 8 Richardson, *Pamela*; Watt, "Love and the Novel: Pamela" from *The Rise of the Novel*; Armstrong, excerpts from "The Rise of Female Authority in the Novel"; and "The Rise of the Novel" from *Desire and Domestic Fiction*

February 15 Richardson, *Pamela*; McKeon, "The Institutionalization of Conflict: Richardson and Domestication of Service" from *The Origins of the English Novel, 1660- 1740*; Warner, "The Pamela Media Event" from *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750*; **Short Essay Due**

February 22 Fielding, *Tom Jones*; Watt, "Fielding as Novelist: Tom Jones" from *The Rise of the Novel* McKeon, "Absolutism and Capitalism Ideology: The Volatility of Reform" from *The Origins of the English Novel, 1660-1740*

March 1 Fielding, *Tom Jones*; McKeon, "Stories of Virtue" from *The Origins of the English Novel, 1660-1740* Bakhtin, "Heteroglossia in the Novel" from *The Dialogic Imagination*

March 8 Fielding, *Tom Jones*; McKeon, "The Institutionalization of Conflict: Fielding and the Instrumentality of Belief" from *The Origins of the English Novel, 1660-1740*; Bakhtin, "Apuleius and Petronius" from *The Dialogic Imagination*

March 15 **Spring Break**

March 22 Scott, *Millenium Hall*; Spencer, "Wit's Mild Empire: The Rise of Women's Writing" from *The Rise of the Woman Novelist: from Aphra Behn to Jane Austen*; **Short Essay Due**

March 29 Sterne, *Tristram Shandy*; Bakhtin, "The Speaking Person in the Novel" from *The Dialogic Imagination*

April 5 Sterne, *Tristram Shandy*; Moglen, "Introduction" and "(W)holes and Noses: The Indeterminacies of Tristram Shandy" from *The Trauma of Gender*

April 12 Walpole, *The Castle of Otranto*; Moglen, "Horace Walpole and the Nightmare of History" from *The Trauma of Gender*; Bakhtin, "The Greek Romance" from *The Dialogic Imagination*

April 19 Edgeworth, *Castle Rackrent*

April 26 Austen, *Persuasion*

May 3 **Final Essay Due**

Course Description:

In this survey of the early British novel, students will study the British tradition of the novel, along with some of the influential texts of literary criticism regarding the early novel, its origins, reception, and development. In so doing, students will not only analyze the novel as a genre, but issues of canon and canon formation for both literary and critical texts. Students will evaluate critical preoccupations with the novel (such as gender, class, subjectivity, narrative form) and assess these novels as documents of an evolving culture.

Course Objectives:

1. To provide students with guided research and writing experience in 18th-century studies.

2. To provide students the opportunity to participate in and evaluate genre studies, with specific attention to the novel as a genre.
3. To evaluate critical practice regarding the study of literature.
4. To analyze the mechanisms and import of canon and canonicity within literary culture.
5. To analyze the status of literature in culture, patterns of cultural and social influence, and the circulation of cultural capital.

Course Assignments:

You will be required to write three essays for English 635: two 5-page essays, and one conference length essay (approximately 10 pages).

I. For your shorter essays, please choose two of the following options:

A. Analyze an 18th-century text that comments upon one of the novels on the syllabus, on the status of the novel, or upon novel reading in the period. You may choose from among 18th-century periodicals like *The Critical Review*, *The Monthly Review*, and *The Gentleman's Magazine*, contemporary essays, or chapter from a volume of 18th-century criticism. You will be asked to make copies of the 18th-century text for the class and provide a single-page synopsis, both of the 18th-century text and your analysis of it.

B. Analyze a contemporary piece of literary criticism that comments upon one of the novels on the syllabus. You may choose an article or a book chapter that has been published within the past ten years. You will be asked to make copies of the text for distribution to the class, and provide a single-page synopsis, both of the text and your analysis of it.

C. Analyze a text of criticism of the novel as a genre. You may choose an article or a book chapter that has been published within the past fifty years. You will be asked to make copies of the text for distribution to the class, and provide a single-page synopsis, both of the text and your analysis of it.

The goals of these essays include: gaining experience in locating and assessing materials (archival and contemporary) that are relevant to eighteenth-century studies and novel studies; honing student experience in critical and metacritical thinking and writing; and developing a research community within the course. Functionally, these assignments will help us build and evaluate a research archive, extending the class archive of critical texts regarding the history of the novel and novel criticism.

II. For your final, conference-length essay, you may write on a topic that is relevant to the early history of the British novel, novel criticism, or novel theory. Your essay should reflect your engagement with the course content, original thinking, and research. Please attach a bibliography to your essay, and use a citation format consistently. (MLA, APA, or Chicago Manual of Style are all acceptable; I have no decided preference between footnotes or endnotes, either will do).

Each of the shorter essays will count for 25% of your final grade; the final essay will count for 50% of your final grade. Grading Criteria:

A (90-100) – Excellent work; the assignments for this course have been completed in a professional and timely manner. The written assignments are clearly organized, choose compelling evidence to substantiate the analysis, and engage with the subject at hand in a thoughtful and thought-provoking manner. Written work requires no substantive or stylistic revisions.

B (80-89) – Good work; the assignments for the course have been completed in a professional and timely manner. The written assignments show substantial engagement with the subject at hand, but the analysis is either partially incomplete, involving weak evidence, or manifests some difficulty with organization. Written work requires substantive revisions, but few or no stylistic ones.

C (70-79) – Average work; the assignments for the course have been completed, but not necessarily in a professional or timely manner. The written assignments show effort by the student, but the analysis is incomplete, includes inappropriate evidence (or a lack of evidence), or shows significant difficulties with organization. Written work requires significant substantive or stylistic revisions.

D (60-69) - Less than average work; the assignments for the course have not been completed in a professional or timely manner. The written assignments show a lack of effort on the part of the student, and a lack of engagement with the assignment. Written assignments lack analysis, evidence, and organization; extensive substantive and stylistic revisions are necessary.

F (<59) – Inadequate work; the assignments for the course have not been completed. Written assignments, when submitted, show a significant lack of effort on the part of the student, and a lack of engagement with the assignment and the subject matter of the course. Such work is marked by the absence of analysis, evidence, and organization; engagement with the course materials is necessary before extensive revisions are even possible.

Academic Dishonesty.

The following definitions of Academic Dishonesty are excerpted from the West Virginia University Academic Integrity/Dishonesty Policy, available online at <http://www.arc.wvu.edu/admissions/integrity.html>:

1. Plagiarism: Plagiarism is defined in terms of proscribed acts. Students are expected to understand that such practices constitute academic dishonesty regardless of motive. Those who deny deceitful intent, claim not to have known that the act constituted plagiarism, or maintain that what they did was inadvertent are nevertheless subject to penalties when plagiarism has been confirmed. Plagiarism includes, but is not limited to: submitting, without appropriate acknowledgement, a report, notebook, speech, outline, theme, thesis, dissertation, or other written, visual, or oral material that has been copied in whole or in part from the work of others,

whether such source is published or not, including (but not limited to) another individual's academic composition, compilation, or other product, or commercially prepared paper.

2. Cheating and dishonest practices in connection with examinations, papers, and projects, including but not limited to:

- Obtaining help from another student during examinations.
- Knowingly giving help to another student during examinations, taking an examination or doing academic work for another student, or providing one's own work for another student to copy and submit as his/her own.
- The unauthorized use of notes, books, or other sources of information during examinations.
- Obtaining without authorization an examination or any part thereof.

3. Forgery, misrepresentation, or fraud: Forging or altering, or causing to be altered, the record of any grade in a grade book or other educational record.

- Use of University documents or instruments of identification with intent to defraud.
- Presenting false data or intentionally misrepresenting one's records for admission, registration, or withdrawal from the University or from a University course.
- Knowingly presenting false data or intentionally misrepresenting one's records for personal gain.
- Knowingly furnishing the results of research projects or experiments for the inclusion in another's work without proper citation.
- Knowingly furnishing false statements in any University academic proceeding.

Cases of academic dishonesty will result in a grade of “F” for the course and appropriate academic discipline. If you have any questions about academic dishonesty, and how to avoid it, please contact me.

General Comments

1. Please check your MIX e-mail account at least twice a week, preferably more often. The course MIX account will be my primary venue for contacting the class regarding a variety of topics: follow-up on class discussion; updated information about eighteenth-century conferences, archives, and resources; campus events; etc.

2. Please come to class on time.

3. If you will be absent and know in advance, please contact me so that appropriate arrangements can be made.

Social Justice Policy

West Virginia University is committed to social justice. I concur with that commitment and expect to foster a nurturing environment based upon open communication, mutual respect, and non-discrimination. Our University does not discriminate on the basis of race, sex, age, disability, veteran status, religion, sexual orientation, color or national origin. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with Disability Services (293-6700).