

English 345  
Novel Genres  
T/R 2:00-3:15PM  
Clough 300  
Spring 2013

**Prof. Seth Rudy**  
Palmer 310  
Office Hours: T 3:30 – 4:30  
W 12:30-1:30, and by appt.  
Email: [rudys@rhodes.edu](mailto:rudys@rhodes.edu)

### **Novel Genres: Prose Fiction in Eighteenth-Century Britain**

What is a novel? The answer to this question depends on who and when you ask. The full titles of Eliza Haywood's works classified many of them as novels, but in the first decades of the eighteenth century "novel" was used almost interchangeably with "romance." Samuel Richardson denied that his novels were novels at all; so too did Daniel Defoe and Henry Fielding. In addition to romances, literary historians have associated what we can only uncomfortably call the eighteenth-century "novel" with other forms of literature including newspapers, secret histories, and conduct manuals. As we discuss the historical, cultural, and political circumstances out of which this long-lived and multifaceted form of prose fiction emerged, we will also interrogate the form itself by examining its changing features and functions over the course of the eighteenth century. What kinds of knowledge did different novelistic forms value? How did different novelists represent and organize that knowledge? What are the advantages of those forms? What are their limitations? The answers to these questions will inform our understanding of what critics have variously termed the novel's origins, elevation, history, and rise.

#### **Course Objectives**

To develop analytical acumen and evaluative approaches to primary texts and critical arguments  
To develop a greater understanding of the "novel" as a literary kind with its own history/histories  
To develop knowledge of key examples of eighteenth-century prose fiction as well as the generic relationships among them

#### **Required Texts**

<b>Author</b>	<b>Title</b>	<b>Publisher</b>	<b>ISBN</b>
Behn, Aphra	<i>Oroonoko</i>	Penguin	0140439889
Haywood, Eliza	<i>Fantomina and Other Works</i>	Broadview	1551115247
Fielding, Henry	<i>Joseph Andrews and Shamela</i>	Penguin	0140433864
Sterne, Laurence	<i>Tristram Shandy</i>	Oxford UP	0199532896
Walpole, Horace	<i>The Castle of Otranto</i>	Longman	0321398920
Austen, Jane	<i>Northanger Abbey</i>	Longman	0321202082

#### **Recommended Texts**

Richardson, Samuel	<i>Pamela</i>	Oxford UP	019953649X
Defoe, Daniel	<i>Robinson Crusoe</i>	Penguin	0141439823

\*These texts should be available at the bookstore or will be made available via handouts/PDFs. Readings are subject to change; substitutions, deletions, and additions may be made.

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### **Written Assignments**

Grammar and stylistics will be taken into consideration as part of your grade for ALL of these assignments. All written assignments should be submitted on paper *and* electronically in double-spaced, 12-point Times New Roman with 1" margins and the appropriate information in the header (your name, paper title, class, and date). Whenever possible, save your files as .doc (Microsoft Word) documents and in the following format: lastname-paper#.doc. For example: Smith-paper1.doc.

#### Short Papers (2 x 20% each)

5-6 pages (1500-1800 words)

Both of these short papers calls for a concise, focused, analytic response to a specific aspect of the text(s). Prompts will be provided in advance, but need not necessarily be used; alternatives may be discussed. These papers are intended to provide an opportunity for further concentrated critical consideration of issues that have come up during discussions in class and/or during your reading.

#### Final Essay (30%)

10-12 pages (3000-3600 words)

The paper calls for you devise a course of secondary research and execute a sustained, coherent, and well-supported argument about one or more of the primary texts we have read during the semester. Your arguments should be specific to your chosen text(s) and offer some engagement with the conditions (historic, economic, social, and/or intellectual) of its production. If you wish, you may revisit a text (or texts) and topic about which you have already written or presented; however, I will expect a substantial revision and development of your earlier effort in addition to the integration of secondary sources. Papers of less than six full pages will automatically receive a failing grade.

### **Presentations**

#### The Wiki-Hole (5%)

2-3 pages (600-900 words)

Details TBD

#### Graded Discussion (10%)

This discussion will be held on the last day of class in lieu of a final exam. The discussion will be entirely student-moderated; I will not participate. All students are required to contribute; your performance will be assessed according to a rubric to be handed out in advance.

### **Engagement**

#### Discussion/Contribution/Presence (15%)

Perfect attendance by itself will not merit full credit in this area. Engagement—whether in the form of your reading responses (formal and informal), quizzes, essays, discursive participation, office appointments, etc.—should be thoughtful and substantive. Your full intellectual engagement in this course, both inside and outside the classroom, is crucial to its success as well as yours. Of course, you should come to each class prepared to discuss the day's readings and respond to each other's observations. You can advance arguments, ask questions, introduce new topics, or make connections to ongoing and prior conversations by pointing the class to a passage or moment in the text.

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You are encouraged to make use of my office hours or make an appointment to speak with me at *any* point during the semester to ask questions about or discuss any aspect of the class. Email is the best way to reach me at all other times.

### **Late Assignments**

ALL late assignments will be subject to a grade reduction of 1/3 of a letter grade per day; **assignments more than four days late will receive NO credit (a score of zero)**. If, for example, an assignment is due Monday at 2:00PM, then as of 2:01PM that day, it is one day late and you have until Wednesday at 2:00PM to hand it in. At 2:01PM Wednesday, it is two days late, and so on. **Failure to turn in any major assignment may result in automatic failure of the entire course.**

### **Attendance**

Attendance will be taken in each class. **You may miss up to two classes without penalty or explanation.** Additional unexcused absences will adversely affect your engagement and final grades. **Excessive absences will result in a lowering of grade, in some cases to an F.** Three instances of significant tardiness will count as an unexcused absence.

### **Intellectual Honesty**

Please familiarize yourself with the terms of the Rhodes College Honor Code and refer to the attached Department of English Expectations and Policies.

### **Classroom Decorum**

Please refrain from eating in class. Beverages are permissible where circumstances allow.  
Please turn off mobile telephones and other devices.  
If you are unable to take notes without a laptop, you may use one in class; however, web browsing and checking email during class is absolutely prohibited.

### **Academic Accommodations**

If you have a documented disability and wish to receive academic accommodations, please contact the Office of Student Disability Services at x3885 as soon as possible.

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### **Introduction**

R, Jan. 10 The Eighteenth-Century “Novel”: Genre as Process

### **Fact or Fiction?**

T, Jan. 15 Aphra Behn, *Oroonoko*, “Epistle Dedicatory,” 9-41

R, Jan. 17 Aphra Behn, *Oroonoko*, 41-77

T, Jan. 22 Daniel Defoe, from *Robinson Crusoe*, 1-17; 36-65; 71-76

R, Jan. 24 Daniel Defoe, from *Robinson Crusoe*, 117-30; 154-65; 168-80; 219-26; 238-43.

### **The Novel of Amorous Intrigue**

T, Jan. 29 Eliza Haywood, *Fantomina; or, Love in a Maze*, 41-71

R, Jan. 31 Eliza Haywood, *The Tea-Table; or, a Conversation Between Some Polite People of Both Sexes*, 73 – 106

### **A New Species, a New Province of Writing**

T, Feb. 5 Samuel Richardson, from *Pamela; or, Virtue Rewarded*

#### **PAPER 1 DUE**

R, Feb. 7 Samuel Richardson, from *Pamela: or, Virtue Rewarded*

T, Feb. 12 Henry Fielding, *Shamela*, 1-43

R, Feb. 14 Henry Fielding, *Joseph Andrews*: Preface, Book I

T, Feb. 19 Henry Fielding, *Joseph Andrews*, Book II

R, Feb. 21 Henry Fielding, *Joseph Andrews*, Book III

T, Feb. 26 Henry Fielding, *Joseph Andrews*, Book IV

### **Interleaf**

R, Feb. 28 Down the Wiki-hole (details TBD)

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### **The Shandean Supertask**

- T, Mar. 5      Laurence Sterne, *Tristram Shandy*, Books I-II  
R, Mar. 7      Laurence Sterne, *Tristram Shandy*, Books III-IV  
T, Mar. 19     Laurence Sterne, *Tristram Shandy*, Books V-VI  
R, Mar. 21     Laurence Sterne, *Tristram Shandy*, Books VII-IX

### **PAPER 2 DUE**

### **The Gothic Novel**

- T, Mar. 26     Horace Walpole, *The Castle of Otranto*, 3-53  
T, Apr. 2      Horace Walpole, *The Castle of Otranto*, 54-102  
R, Apr. 4      CLASS CANCELLED (ASECS CONFERENCE)  
T, Apr. 9      Jane Austen, *Northanger Abbey*, 8-66  
R, Apr. 11     Jane Austen, *Northanger Abbey*, 66-120  
T, Apr. 16     Jane Austen, *Northanger Abbey*, 121-98

### **Must We Read Them All?**

- R, Apr. 18     Clara Reeve, from *The Progress of Romance*  
T, Apr. 23     Pamphlets from the Stanford Literary Lab

### **Final Words**

- R, Apr. 25     What is a Novel?

**Final Paper Due Wednesday, May 1<sup>st</sup> @ 2:00PM**