

English 345
Novel Genres
M/W 2:00-3:15PM
Clough 300
Fall 2014

Prof. Seth Rudy
Palmer 310
Office Hours: W 3:30 – 4:30
T/R 2:00-3:00, and by appt.
Email: 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

Author	Title	Publisher	ISBN
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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Department of English
Expectations and Policies

A college course is more than simply a set of assignments; it is an intellectual process, one which requires active engagement from beginning to end in order to achieve its intended results. With this in mind, the Department of English has formulated a number of expectations and the policies that support them. If you have questions about how these policies relate to the syllabus for a particular course, you should address them to the instructor.

Attendance: The success of a course depends to a significant extent upon the presence of students alert and prepared to address the subject under discussion. Unavoidable absences should be discussed with the instructor, ideally before they occur. Excessive absences will result in a lowering of grade, in some cases to an F.

Deadlines: Writing assignments, test, etc., are carefully scheduled as stages toward the fulfillment of the course's goals and cannot be indefinitely deferred without frustrating those goals. Brief extensions for good reasons may be permissible with the instructor's prior approval; otherwise, late assignments will be penalized and may result in their not being accepted for credit.

Submission of all work: All major assignments are integral to the goals of the course. Failure to complete any major assignment may result in a grade of F for the course.

Intellectual honesty: All work is assumed to be the student's own and produced exclusively for the course in which it is submitted. Papers written for one course, even if revised, are not to be submitted in another without the instructor's prior approval. Borrowing of ideas or language from other sources (including published material, other student papers, the internet or other electronic resources, etc.) must be carefully documented. Students are advised against posting their work on the internet since doing so may lead to suspicion of plagiarism. Students are advised to maintain drafts of their work to verify its originality. Cases of suspected plagiarism will be referred to the Honor Council, and the student if convicted may receive a grade of F in the course in addition to sanctions assigned by the Council. Carelessness in documenting sources, even if not technically plagiarism, will be penalized as the instructor deems appropriate. If you are uncertain about how or whether to document sources, consult your instructor.

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Introduction

W, Aug. 27 The Eighteenth-Century “Novel”: Genre as Process

Fact or Fiction?

M, Sep. 1 **LABOR DAY – NO CLASS**

W, Sep. 3 Aphra Behn, *Oroonoko*, “Epistle Dedicatory,” 9-41

M, Sep. 8 Aphra Behn, *Oroonoko*, 41-77

W, Sep. 10 Daniel Defoe, from *Robinson Crusoe*, 1-17; 36-65; 71-76

M, Sep. 15 Daniel Defoe, from *Robinson Crusoe*, 117-30; 154-65; 168-80; 219-26; 238-43.

The Novel of Amorous Intrigue

W, Sep. 17 Eliza Haywood, *The Tea-Table*

M, Sep. 22 Eliza Haywood, *Fantomina; or, Love in a Maze*, 41-71

A New Species, a New Province of Writing

W, Sep. 24 Samuel Richardson, from *Pamela; or, Virtue Rewarded*

PAPER 1 DUE

M, Sep. 29 Samuel Richardson, from *Pamela: or, Virtue Rewarded*

W, Oct. 1 Henry Fielding, *Shamela*, 1-43

M, Oct. 6 Henry Fielding, *Joseph Andrews*: Preface, Book I

W, Oct. 8 Henry Fielding, *Joseph Andrews*, Book II

M, Oct. 13 Henry Fielding, *Joseph Andrews*, Book III

W, Oct. 15 Henry Fielding, *Joseph Andrews*, Book IV

Interleaf

M, Oct. 20 **FALL BREAK – NO CLASS**

W, Oct. 22 Down the Wiki-hole (details TBD)

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The Shandean Supertask

- M, Oct. 27 Laurence Sterne, *Tristram Shandy*, Books I-II
W, Oct. 29 Laurence Sterne, *Tristram Shandy*, Books III-IV
M, Nov. 3 Laurence Sterne, *Tristram Shandy*, Books V-VI
W, Nov. 5 Laurence Sterne, *Tristram Shandy*, Books VII-IX

PAPER 2 DUE

The Gothic Novel

- M, Nov. 10 Horace Walpole, *The Castle of Otranto*, 3-53
W, Nov. 12 Horace Walpole, *The Castle of Otranto*, 54-102
M, Nov. 17 Jane Austen, *Northanger Abbey*, 8-56
W, Nov. 19 Jane Austen, *Northanger Abbey*, 57-102
M, Nov. 24 Jane Austen, *Northanger Abbey*, 102-50
M, Dec. 1 Jane Austen, *Northanger Abbey*, 150-98

Must We Read Them All?

- W, Dec. 3 Clara Reeve, from *The Progress of Romance*
M, Dec. 8 Pamphlets from the Stanford Literary Lab

Final Words

- W, Dec. 10 What is a Novel?

Final Paper Due Monday, December 15th at 2:00PM