



ENGLIÈ 345;

OR,

GENDER, GENRE, *AND* EIGHTEENTH CENTURY FIÀION



TUEÇDAY/THURÇDAYS AT 11.O.CLOCK.

BUCKMAN HALL, 334

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Eighteenth century 'fiction' is dominated by one signal event: the emergence and gradual definition of what we now know as the 'novel'. Yet it was not until the end of that century and the beginning of the next, in the works of Walter Scott and Jane Austen, that the novel became the recognizable entity that has since dominated literary culture. In the eighteenth century, its history was one of flux, contradiction and disorderly growth: a rich complex of competing ideas that emerged in multiple directions from the intellectual ferment of the late seventeenth century. In the early eighteenth century, 'novel' could refer to a number of texts, including a range of books, stories and prose narratives that were also variously called 'romances,' 'histories,' 'adventures,' 'memoirs' and 'lives'. Moreover, in this world, the boundaries between everyday facts and events, and the fictional or fantastic was far more fluid than we might imagine. Where now we think about novels as long prose narratives of fictional, yet plausibly 'realistic' individuals, early eighteenth century texts often blurred the difference between fiction and fact, announced (not least) in their titles as 'true' or 'secret' 'histories'. As a result, we might consider the modern novel might therefore be seen a reaction to that indistinctiveness of the eighteenth century – a text which developed explicitly as a means of narrowing and delimiting the novel's sphere of reference.

This class will consider a range of prose fictions in the eighteenth century by male and female authors. We will look at some of the most notable 'canonical' writers of the eighteenth century, such as Defoe, Richardson, Fielding and Sterne, alongside female writers such as Eliza Haywood and Fanny Burney. And we will consider what many of critics have called the 'prehistory' of the modern novel: the coming-into-being of a distinct fictional narrative, which locates meaningful experience in the local, present, actual and familiar aspects of everyday life, and which validates the perspective of what John Richetti has called 'a newly conceptualized modern individual'. In this sense, the 'novel' seems to mark out a literary response to profound social and cultural changes, and the impact that such changes might have had on the moral and social coordinates of individual identity.

We will take as shared interests this semester, therefore, questions of genre and gender in eighteenth century fiction. The two are intimately tied together in the texts we examine and in the canonical formations which dictate literary precedence. Much recent scholarship on reading audiences has suggested the centrality of the novel in exploring, defining and reinforcing gender roles for a new eighteenth century middle class. We will discuss cultural, historical and political contexts which are specific to the eighteenth century alongside a series of wider critical ideas such as authority, genre and the body. Our focus will include, for example, the way gender is used to undermine or cement literary authority, the respective delineations of male and female heroism within public and private spaces, and texts which challenge the establishment of these stereotypical norms. As part of this interest, we will necessarily interrogate the diverse body of the emerging 'novel' – its prefatory spaces, narratives of transmission, claims to authority and competing voices.

A word to the wise: eighteenth century fictions are typically long and, to twenty-first century eyes, often more time-consuming than their later counterparts. There is a substantial amount of reading for this class – important, worthwhile, and required, of course – and you need plan for it. I expect everyone to reach the points in the novel that I specify in advance of the class. If you think you might have trouble meeting this requirement, you should think carefully about the course now. I will also have a series of brief factual reading quizzes which will comprise 10 percent of the final grade. These will be impromptu, but should be easy to complete if you are reading attentively.

GENDER, GENRE, AND EIGHTEENTH CENTURY FICTION

(subject to revision)

THE FOLLOWING TEXTS ARE AVAILABLE AT THE BOOKSTORE, WITH THE CURRENT EXCEPTION OF TRISTRAM SHANDY. PLEASE MAKE SURE YOU PURCHASE ALL YOUR BOOKS BEFORE THE BOOKSTORE STARTS TO RETURN THEM (ROUGHLY HALFWAY THROUGH THE SEMESTER). ALTERNATIVELY, IF YOU WOULD LIKE TO PURCHASE YOUR BOOKS FROM ANOTHER SOURCE, PLEASE CONSULT ME ABOUT THE SPECIFIC EDITIONS WE WILL BE USING. ANY CHANGES TO THE SCHEDULE WILL BE CONFIRMED IN ADVANCE AND WITH PLENTY OF WARNING.

THURSDAY	JANUARY 10, 2008	INTRODUCTION TO THE SYLLABUS: THE EIGHTEENTH CENTURY NOVEL	WRITING DUE
TUESDAY	15	<u>THE HISTORY AND MISFORTUNES OF THE FAMOUS MOLL FLANDERS</u> – DANIEL DEFOE PP.1-63	
THURSDAY	17	<u>MOLL FLANDERS</u> PP.63-140	
TUESDAY	22	<u>MOLL FLANDERS</u> PP.140- 200	
THURSDAY	24	<u>MOLL FLANDERS</u> PP.200-274	
TUESDAY	29	PLOTTING WOMEN AND AMATORY FICTION/ ELIZA HAYWOOD	
			<u>RESPONSE PAPER 1 DUE</u>
THURSDAY	31	<u>FANTOMINA: OR, LOVE IN A MAZE</u> PP.41-71	
TUESDAY	FEBRUARY 5		
THURSDAY	7	NOVELS IN PAINTING. HOGARTH. MARRIAGE-A-LA-MODE, THE RAKE'S PROGRESS (FILES TO BE PASSED OUT)	
TUESDAY	12	<u>PAMELA; OR VIRTUE REWARDED</u> – SAMUEL RICHARDSON	
THURSDAY	14	<u>PAMELA</u>	
TUESDAY	19	<u>PAMELA</u>	
THURSDAY	21	<u>PAMELA</u>	
TUESDAY	26	<u>SHAMELA</u> PP.304-344	
THURSDAY	28	THE PAMELA CONTROVERSY: REVIEWS AND ESSAYS	
FRIDAY	29		<u>RESPONSE PAPER 2 DUE.</u>
TUESDAY	MARCH 4	<u>SPRING BREAK</u>	
THURSDAY	6	<u>SPRING BREAK</u>	
TUESDAY	11	<u>TRISTRAM SHANDY</u> – LAURENCE	

		STERNE	
THURSDAY	13	<u>TRISTRAM SHANDY</u>	
TUESDAY	18	<u>TRISTRAM SHANDY</u>	
THURSDAY	20	<u>EASTER</u>	
MONDAY	24	FILM SHOWING <i>A COCK AND BULL STORY</i>	7.30PM BARRET 34
TUESDAY	25	DISCUSSION OF <i>A COCK AND BULL STORY</i> <u>TRISTRAM SHANDY</u>	
THURSDAY	27	<u>TRISTRAM SHANDY</u>	
FRIDAY	28		<u>RESPONSE PAPER 3 DUE</u>
TUESDAY	APRIL 1	<u>EVELINA - FANNY BURNEY PP.1-112</u>	
THURSDAY	3	<u>EVELINA PP.112-224</u>	
TUESDAY	8	<u>EVELINA PP 224-END</u>	
THURSDAY	10	<u>EVELINA</u>	
FRIDAY	11		ANNOTATED BIBLIOGRAPHY AND PROPOSAL DUE
TUESDAY	15	CLASS CANCELLED	
THURSDAY	17	CLASS CANCELLED	
TUESDAY	22	GENDER & GENRE? CONCLUSIONS.	
THURSDAY	24	FINAL EXAM	
TUESDAY	29	PAPERS DUE	EXTENDED ESSAY DUE

IMPORTANT DATES TO NOTE

01/08/2008	ENROLLMENT CLEARANCE
01/09/2008	CLASSES BEGIN
01/15/2008	DROP ADD ENDS
01/16/2008	EXTENDED DROP BEGINS
01/21/2008	MARTIN LUTHER KING JR. DAY - NO CLASSES
01/30/2008	EXTENDED DROP PERIOD ENDS
01/30/2008	PASS/FAIL PERIOD ENDS
01/31/2008	WITHDRAW PERIOD BEGINS
02/06/2008	LAST DAY TO REMOVE CONDITIONAL GRADES
02/27/2008	END OF FIRST SEVEN WEEKS
02/29/2008 - 5:00 PM	SPRING RECESS BEGINS
03/03/2008	MID-TERM GRADES
03/10/2008 - 8:00 AM	SPRING RECESS ENDS
03/19/2008	WITHDRAW PERIOD ENDS
03/19/2008 - 5:00 PM	EASTER RECESS BEGINS
03/24/2008 - 8:00 AM	EASTER RECESS ENDS
04/25/2008	AWARDS CONVOCATION AND URCAS
04/25/2008	CLASSES END
04/26/2008	READING DAY
04/28/2008	FINAL EXAMINATIONS BEGIN

05/01/2008	READING DAY 2
05/03/2008	FINAL EXAMINATIONS END
05/03/2008	END OF SPRING 2007 SEMESTER
05/05/2008	FINAL GRADES DUE
05/09/2008	BACCALAUREATE SERVICE
05/10/2008	COMMENCEMENT

RESPONSE PAPERS:

FOR THIS COURSE, YOU WILL WRITE THREE SHORT RESPONSE PAPERS IN THE COURSE OF THE SEMESTER. THIS MEANS THAT EACH OF THESE SUBMISSIONS WILL BE NO LESS THAN 600 WORDS (2 PAGES) AND NO MORE THAN 1000 WORDS (3.5 PAGES). ONE OF THESE TASKS WILL BE DUE APPROXIMATELY EVERY 2 TO 3 WEEKS, AND YOU SHOULD NOTE THAT THEY WILL ALWAYS BE SUBMITTED ON A FRIDAY AT 5PM IN HARD COPY TO MY OFFICE. BECAUSE THESE PAPERS SHOULD BE CONCISE, ANALYTIC AND FOCUSED IN THEIR RESPONSE TO A PARTICULAR ASPECT OF THE TEXT, THEY MUST BE WITHIN THE WORD-COUNT (600-1000 WORDS). THERE WILL BE *CONSIDERABLE* PENALTIES FOR UNDER-LENGTH WORK, AND MAY ALSO BE PENALTIES FOR UNNECESSARILY VERBOSE WRITING. THIS IS AN EXERCISE IN CONCENTRATED CRITICAL THINKING. YOU WILL NOT NEED A BROAD-SCALE INTRODUCTION TO THE NOVEL OR TOPIC AS A WHOLE, AND YOU SHOULD FOCUS EACH PIECE AS MUCH AS POSSIBLE UPON A PARTICULAR PROBLEM IN THE TEXT. I WILL PASS OUT QUESTIONS TO STIMULATE YOUR THINKING ON THE TEXT BEFORE THE ASSIGNMENT IS DUE. ESSENTIALLY, YOU WILL BE PICKING UP OUR CLASS DISCUSSION IN WRITTEN FORM, AND TAKING SOME ASPECT OF IT FURTHER. THIS IS YOUR CHANCE TO MOVE STRAIGHT INTO YOUR ANALYSIS OF AND RESPONSE TO A MOMENT IN THE TEXT, AND THEN WIDEN IT INTO A LARGER CRITICAL INTERPRETATION OF THE TEXT.

EACH OF THE RESPONSE PAPERS IS WORTH *10 PERCENT* OF YOUR FINAL GRADE.

EXTENDED ESSAY:

THERE WILL ALSO BE ONE EXTENDED ESSAY (10-12 PAGES), WHICH WILL ALSO REQUIRE A FORMALLY SUBMITTED PLAN AND ANNOTATED BIBLIOGRAPHY TWO WEEKS IN ADVANCE OF THE FINAL ESSAY SUBMISSION. THIS 'EXTENDED' ESSAY EXPLICITLY REQUIRES THE USE OF SECONDARY CRITICAL SOURCES AND HISTORICAL CONTEXT, THEREBY IMPROVING AND TESTING YOUR SKILL AS A RESEARCHER. MORE INFORMATION WILL BE GIVEN IN THE COURSE OF THE SEMESTER ON THIS PROJECT. I ENCOURAGE STUDENTS TO CHOOSE SOME ASPECT OF THE COURSE TEXTS WHICH INTERESTS THEM, AND UPON WHICH THEY HAVE NOT ALREADY SUBMITTED WORK. *ALTHOUGH* IN ESSENCE THIS MIGHT BE CALLED A RESEARCH ESSAY, IT MIGHT BE HELPFUL TO THINK OF THIS AS A MORE INTENSIVE EXPLORATION OF SOME ELEMENT THAT INTERESTS YOU, RATHER THAN BEAR THE PSYCHOLOGICAL BURDEN OF 'ORIGINAL' RESEARCH. FOR *PAPERS* UNDER 90 PERCENT OF THE WORD COUNT, I WILL DEDUCT AT LEAST 0.3 OF A GRADE POINT. SUBMISSIONS AT LESS THAN 60 PERCENT OF THE WORD COUNT WILL AUTOMATICALLY RECEIVE A FAIL, REGARDLESS OF THEIR OTHER MERITS.

THE PROPOSAL & BIBLIOGRAPHY IS WORTH *10 PERCENT*. THE EXTENDED ESSAY IS WORTH *25 PERCENT*.

FINAL EXAM:

AT THE END OF THE CLASS THERE WILL BE AN IN-CLASS ASSIGNMENT THAT WILL ASK YOU TO DEMONSTRATE YOUR UNDERSTANDING OF THE COURSE CONCEPTS AND DISCUSS A VARIETY OF THE WORKS WHICH WE HAVE READ IN CLASS.

THE FINAL EXAM WILL BE WORTH *10 PERCENT*.

PARTICIPATION AND DISCUSSION

YOUR PARTICIPATION IS CRUCIAL TO THIS COURSE AND IT INVOLVES NOT ONLY ATTENDANCE, BUT READING AND PREPARATION BEFORE CLASS, AND CONTRIBUTION DURING. I WILL EXPECT EACH PERSON TO BE PREPARED AND WILLING TO SPEAK DURING CLASS TIME. FOR A SUCCESSFUL CLASS EXPERIENCE, IT IS ESSENTIAL FOR THE CLASS TO BE COMMITTED TO OPEN AND MEANINGFUL DISCUSSION. WHEN I ASSIGN A "PARTICIPATION" GRADE, I CONSIDER SOME OF THE FOLLOWING AREAS: DOES THE STUDENT OFFER HELPFUL AND RELEVANT CONTRIBUTIONS TO EVERY CLASS? IS THE STUDENT READY TO CONTRIBUTE OR DO I HAVE TO "DRAG" *THEM* INTO DISCUSSION? IS THE STUDENT LISTENING TO OTHER'S COMMENTS, AND CONTRIBUTING IN RESPONSE?

IF *AT ANY POINT* A STUDENT IS NOT ABLE TO PARTICIPATE IN AN ADEQUATE MANNER OR IS UNPREPARED FOR THE CLASS, THEY WILL BE COUNTED AS ABSENT FOR THAT SESSION.

PARTICIPATION IS WORTH 15 PERCENT OF YOUR TOTAL GRADE.

• RESPONSE PAPER 1	2-3 PAGES	10 PERCENT
• RESPONSE PAPER 2	2-3 PAGES	10 "
• RESPONSE PAPER 3	2-3 PAGES	10 "
• READING QUIZZES		10 "
• PROPOSAL & ANNOTATED BIB.	3-5 PAGES	10 "
• EXTENDED ESSAY	10-12 PAGES	25 "
• FINAL EXAM		10 "
• PARTICIPATION		15 "

PLEASE NOTE: YOU WILL NOT RECEIVE A PASSING GRADE UNLESS YOU SUBMIT ALL WRITTEN ASSIGNMENTS.

ATTENDANCE POLICY:

YOU ARE EXPECTED TO BE IN CLASS *EVERYDAY*. THIS MEANS THAT YOU WILL BE PRESENT, *FULLY* AWAKE, PREPARED AND READY TO CONTRIBUTE TO CLASS ACTIVITIES. FAILURE TO MEET THE TERMS OF THAT DEFINITION MAY RESULT IN A STUDENT BEING MARKED ABSENT. YOU MAY MISS THREE CLASSES IN THE TERM WITHOUT PENALTY (FOR ILLNESS, SICKNESS, RELIGIOUS HOLIDAYS OR OTHER ABSENCES). GIVEN THAT WE FOLLOW A T/TH SCHEDULE, THIS IS *GENEROUS*, AND FURTHER ABSENCES WILL RESULT IN YOUR FINAL GRADE FOR THE ENTIRE COURSE BEING LOWERED A *THIRD* OF A POINT (I.E. FROM B+ TO B, FROM B- TO C+). MORE THAN SIX ABSENCES WILL RESULT IN FAILURE OF THE COURSE.

HONOR CODE:

PLEASE MAKE SURE YOU ARE ABSOLUTELY CLEAR ABOUT THE TERMS OF THE HONOR CODE. ALL WRITTEN WORK MUST BE YOUR OWN. ***UNDER NO CIRCUMSTANCES WILL ANY FORM OF INTELLECTUAL DISHONESTY BE TOLERATED.*** YOU SHOULD BE AWARE THAT THE CONSEQUENCES ARE SEVERE. IF YOU ARE EVER UNSURE WHETHER YOU MIGHT BE VIOLATING THE CODE, PLEASE CONTACT ME OR ANOTHER PROFESSOR TO FIND OUT.

DISABILITIES:

IF YOU HAVE A DISABILITY, PLEASE CONTACT ME IN ADVANCE OF THE CLASS TO DISCUSS ANY ADDITIONAL REQUIREMENTS YOU MAY HAVE, SUCH AS LARGE PRINT HANDOUTS OR EXTRA TIME IN ASSESSMENTS.

EMAIL:

PLEASE CHECK YOUR EMAIL EACH DAY FOR NOTICES ABOUT THE COURSE. THIS IS THE EASIEST WAY FOR US TO COMMUNICATE. *ON* SEVERAL OCCASIONS IN THE CLASS, I MIGHT POST A QUESTION ON EMAIL TO THE WHOLE GROUP, WHICH MAY ASK FOR ELECTRONIC RESPONSES FROM YOU. IN ALL EMAIL COMMUNICATIONS, PLEASE REMEMBER APPROPRIATE FORMAL PROTOCOLS FOR ADDRESSING A FACULTY MEMBER AND YOUR COLLEAGUES IN THE CLASS.

GRADING SCALE:

ESSAYS AND THE *FINAL GRADE* ARE CALCULATED ON SCALE FROM A-F, INCLUDING *PLUSES* AND *MINUSES* IN BETWEEN. YOU WILL HAVE AN OPPORTUNITY TO ASK QUESTIONS ABOUT CRITERIA IN DETAIL BEFORE EACH ASSIGNMENT. A GRADE OF 'A' INDICATES EXCELLENT AND *OUTSTANDING* WORK; 'B' IS A *GOOD* GRADE AND, IN THE CASE OF B+, A *VERY GOOD* GRADE; 'C' IS A *PASSING* GRADE; 'D' INDICATES POOR OR *SHODDY* WORK; 'F' IS A *FAILING* GRADE AND INDICATES WORK THAT IS UNACCEPTABLE.