

English 325 The Eighteenth-Century Novel
Spring 2011 Tues./ Thurs. 12:30 p.m. – 1:50 p.m. Meneely 201

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Course Description:

This course is an introduction to the eighteenth-century British novel. The novel germinated out of a number of different literary traditions and reached an identifiable form in the late seventeenth and early eighteenth century. The eighteenth-century novel, however, is not a stable genre. Reflecting the massive social and economic changes of eighteenth-century Britain—such as the emergence of a middle class, the critique of aristocratic culture, the upheaval in the domestic relationship between men and women, and the contact, trade, and colonialization of much of the globe—the novel was at once a way of determining many of the cultural dilemmas of the age while providing imaginative solutions. Thus, we will look at the eighteenth-century novel as a form that evolves in concert with the altering social landscape. We will ask what formal features make the novel identifiable and trace some of the major innovations of the period, innovations whose importance can still be seen in many of the novels that we read today. We will examine how the novel responds to major social questions and look at the thematic and formal innovations that the novel brings about in English-language literature.

Required Texts:

Aphra Behn, *Oroonoko* (Penguin, 2004)
 Daniel Defoe, *Robinson Crusoe*, ed. Crowley (Oxford World's Classics, 2007)
 Samuel Richardson, *Pamela*, ed. T.C. Duncan Eaves and Ben Kimpel (Oxford, 2001)
 Frances Burney, *Evelina*, ed. Edward A. Bloom (Oxford World's Classics, 2002)

(All texts are available at the Wheaton College book store. ***You must have these specific editions of the text. Other editions have different paginations and are not acceptable for this course.*** All other readings are available on the course website.

Attendance and Participation: This course is driven by your ideas about literature; therefore, coming to class prepared to discuss the readings is an essential part of this course. Please be sure to read all of the assigned materials before you come to class. Students may be asked to read aloud and discuss the literature in class. **More than four absences may result in failing the course.** Excessive lateness or leaving early may be counted as absences, so please be sure to come to class on time. If you are unable to attend class, contact me before the class to let me know.

Responses: As part of your writing requirement, you will be asked to complete periodic responses. There are 5 responses in total. These responses should be **single spaced** and be a **maximum of one page. Typically, the more you write the better your grade, though this is not a rule. Bring a hardcopy of your response to the class.** I will grade but only make brief comments on these responses, though I will be happy to speak with any student about the responses during office hours.

These responses are intended to help you collect your ideas about the reading for the class. In them you should and produce interpretations and make arguments. **Take positions in your responses.** They should not be personal reactions to the readings or testimonies about how the reading made you feel. **Late or absent responses will not receive credit. There are no make-ups for these responses, though I will drop your lowest response grade. If you miss a response, consider that your dropped grade.**

Papers: During this course you will be required to write **two original papers** for the course. The **first paper** will be **5 to 7 pages** in length (double-spaced). I will provide possible topics for the paper from which students may choose. There will be a **final research paper** due on the last day of class. This paper will be **6 to 8 pages** in length and will ask you to use scholarly sources. Students should also feel free to meet with me in office hours to further discuss topics, ideas and themes, and writing.

Grading: Your grade for the course will be calculated according to the following formula: **your written work will account for 70% of your grade (30% for the first paper; 40% for the research paper), attendance and participation in class will account for 15% of your grade, and your responses will account for 15% of your grade.**

Plagiarism and the Honor Code: Plagiarism will not be tolerated in this class. You should always cite your sources; references are an essential part of critical thinking and academic writing, so don't be afraid to use other people's ideas to develop and advance your own. If you are unsure about any aspect of the policy on plagiarism, please come and speak with me.

Below is a copy of the Wheaton College Honor Code. Please be sure to read it and follow it throughout this course:

As members of the Wheaton community, we commit ourselves to act honestly, responsibly, and above all, with honor and integrity in all areas of campus life. We are accountable for all that we say and write. We are responsible for the academic integrity of our work. We pledge that we will not misrepresent our work nor give or receive unauthorized aid. We commit ourselves to behave in a manner which demonstrates concern for the personal dignity, rights and freedoms of all members of the community. We are respectful of college property and the property of others. We will not tolerate a lack of respect for these values.

I accept responsibility to maintain the Honor Code at all times.

Please note that elements of this syllabus may change.

Class Resources:

Below is a short bibliography of important works that deal directly with the eighteenth-century novel. This list is selective; it is intended as the beginning, rather than the end, of any scholarly search. In them, however, you will find an excellent sampling of the debates about the creation, development, and social and literary function of the novel.

Ian Watt, *The Rise of the Novel* (1957)

Michael McKeon, *The Origins of the English Novel* (1987)

Michael McKeon, *Theory of the Novel: A Historical Approach* (2000)

William Warner, *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750* (1998)

Margaret Ann Doody, *The True Story of the Novel* (1996)

Lennard Davis, *Factual Fictions: The Origins of the English Novel* (1983)

Janet Todd, *The Sign of Angellica: Women, Writing, and Fiction, 1660-1800* (1989)

J. Paul Hunter, *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction* (1990)

The Cambridge Companion to the Eighteenth-Century Novel, ed. John Richetti (1996)

Leah Price, *The Anthology and the Rise of the Novel* (2000)

Claudia Johnson, *Equivocal Beings: Politics, Gender, and Sentimentality in the 1790s: Wollstonecraft, Radcliffe, Burney, Austen* (1995)

Barbara Benedict, *Framing Feeling: Sentiment and Style in English Prose Fiction, 1745-1800* (1994)

Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the Novel* (1987)

William B. Warner, *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750* (1998)

Catherine Gallagher, *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace 1670-1820* (1995; or the MLA paper that was originary essay of this book).

Homer Obed Brown, *Institutions of the English Novel* (1997)

Laura Brown: *Fables of Modernity* (2001)

In addition you may want to examine essays from "Reconsidering The Rise of the Novel" in *Eighteenth-Century Fiction* (Winter 2000).

Syllabus

an asterisk (*) denotes material is available on the course website

Th	Jan. 27	Snow Day
T	Feb. 1	Introduction
<u>Gender, Sex, and the Novel in Britain</u>		
Th	Feb. 3	John Bunyan, “The Author’s Apology for his Book” from <i>Pilgrim’s Progress</i> (1678)* Preface to Daniel Defoe, <i>Robinson Crusoe</i> (1719) Samuel Johnson, Rambler #4 (1750)*
T	Feb. 8	Eliza Haywood, “Fantomina; Or, Love in a Maze”*
Th	Feb. 10	Michael McKeon, “Generic Transformation and Social Change: Rethinking the Rise of the Novel” (1985)*
Response #1		
T	Feb. 15	Samuel Richardson, <i>Pamela or, Virtue Rewarded</i> (1740), 1-92, Be sure to read the Preface and preceding letters.
Th	Feb. 17	Richardson, <i>Pamela</i> , 92-196
T	Feb. 22	Richardson, <i>Pamela</i> , 196-299
Response #2		
Th	Feb. 24	Richardson, <i>Pamela</i> , 299-503
T	Mar. 1	No class, I am out of town
Th	Mar. 3	Henry Fielding, <i>An Apology for the Life of Mrs. Shamela Andrews</i> (1741) read entire work*
T	Mar. 8	Nancy Armstrong, from <i>Desire and Domestic Fiction</i> , 108-34 (1987)*
Th	Mar. 10	Frances Burney, <i>Evelina or the History of a Young Lady’s Entrance into the World</i> (1778), 3-102, Be sure to read “To ---” and “To the Authors of the Monthly and Critical Reviews” and the “Preface”
Response #3		
Mar.	14-18	No class, Spring Break

T Mar. 22 Burney, *Evelina*, 103-206

Th Mar. 24 Burney, *Evelina*, 207-309

Paper #1 due

T Mar. 29 Burney, *Evelina*, 301-406

Th Mar. 31 Kristina Straub, "Gulphs, Pits, and Precipices" from *Divided Fictions: Fanny Burney and Feminine Strategy* (1987)*

Global Novel

T Apr. 5 Aphra Behn, *Oroonoko: Or, the Royal Slave* (1688) **read complete work**

Th Apr. 7 Aphra Behn, *Oroonoko: Or, the Royal Slave* (1688)
 Laura Brown, "The Romance of Empire: *Oroonoko* and the Trade in Slaves" from *The New Eighteenth Century* (1987)*

Response #4

T Apr. 12 Laura Brown, "The Romance of Empire: *Oroonoko* and the Trade in Slaves" from *The New Eighteenth Century* (1987)*

Th Apr. 14 Daniel Defoe, *The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner* (1719), 1-60, Be sure to read "The Preface" again

T Apr. 19 Defoe, *Robinson Crusoe*, 61-139

Th Apr. 21 Defoe, *Robinson Crusoe*, 140-256

Response #5

T Apr. 26 Ian Watt, "*Robinson Crusoe*, Individualism, and the Novel," in *The Rise of the Novel* (1957)

Th Apr. 28 Roxann Wheeler, "'My Savage,' 'My Man': Racial Multiplicity in *Robinson Crusoe*" (1995)*
 Selected images of Crusoe, Xury, and Friday from 1719 and 1722 editions

T May 3 Phebe Gibbes, *Hartly House, Calcutta* (1789); xi-86 [this includes the introductory material]*

Th May 5 Phebe Gibbes, *Hartly House, Calcutta* (1789), 86-162*