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W4801
503 Hamilton Hall
TR 10:35-11:50

∞ History of the Novel 1: Behn to Austen ∞

Clara Reeve argued, in her literary-critical dialogue, *The Progress of Romance* (1785), that the “English” novel had a diverse and polyglot history, one that extended not only to the romances of ancient Greece, but to Africa and further East. This class will explore one general strand of this ancient lineage, the “romance,” a “feminine” genre much maligned by eighteenth-century writers anxious to legitimate their own authorship, even as the terms “novel,” “romance,” and “history” overlapped and remained ill-defined in the first part of the eighteenth century. As we explore the novel’s debt to romance, including the immense popularity of the Gothic leading into the nineteenth century, we will consider contemporary criticism by such authors as Samuel Johnson, Henry Fielding, Tobias Smollett, and Clara Reeve, as well as modern theories of the novel by scholars such as Ian Watt, Michael McKeon, Nancy Armstrong, and Margaret Doody. We will also consider, in works like *The Female Quixote* and *Northanger Abbey*, the complex, often ambivalent satirical backlash against romance, the seeming conflict between romance and realism, and the cultural factors that shaped the novel in its various incarnations, from Behn to Austen.

∞ Required Reading

All texts are available at the Columbia University Bookstore.

Aphra Behn, *Oroonoko* (Penguin, ed. Janet Todd, 2004) [1688]
Eliza Haywood, *Fantomina* (handout)
Haywood, *Love in Excess* (Broadview, ed. David Oakleaf, 2000) [1719]
Samuel Richardson, *Pamela* (Penguin, ed. Peter Sabor, 1980) [1740]
Henry Fielding, *Joseph Andrews* (Penguin, ed. Judith Hawley, 1999) [1741-2]
Fielding, *Tom Jones* (Penguin, ed. R. P. C. Mutter, 1966) [1749]
Charlotte Lennox, *The Female Quixote* (Oxford, ed. Margaret Doody, 2008) [1752]
Matthew Lewis, *The Monk* (Penguin, ed. Christopher Maclachlan, 1998) [1796]
Jane Austen, *Northanger Abbey* (Oxford, ed. James Kinsley and John Davie, 2008) [1818]

∞ Course Objectives

The aims of this course are roughly threefold: 1) To gain a comprehensive understanding of the origins of the novel in English and its development throughout the long eighteenth century, 2) To move beyond lecture to synthesize new ideas; that is, to move from discrete lectures on individual texts to new ways of thinking about the interactions between texts and between authors; and 3) To practice the central skill of explication (otherwise known as close-reading), an important critical thinking ability, through papers and exams.

☞ Course Requirements (Undergraduates)

Please note: 1) Grades are non-negotiable;
2) Every assignment must be completed in order to earn a passing grade in the course;
3) Late assignments will be penalized at a rate of one letter grade per day, including weekends.

Participation: 10%

- 1) Regular timely attendance;
- 2) Bringing the required text(s) to class;
- 3) Completing in advance and thoughtfully contemplating the required reading;
- 4) Being respectful of your classmates and the classroom environment;
- 5) Adhering to the rules of common courtesy (see below);
- and 6) Participating in class discussion.

Quizzes: 5%

Occasional, brief reading quizzes at the beginning of class. The lowest quiz grade may be dropped.

Midterm: 15%

Take-home midterm will emphasize close-reading practice.

Explication essay (exactly 3 pages): 15%

The explication essay will perform a sustained close-reading of a selected passage. Successful papers will be organized around a central thesis with strong topic sentences and impeccable analysis of supporting evidence.

Final paper (6-7 pages): 25%

Unlike the explication paper, the final paper will ask that you devise a more complicated thesis that takes into account multiple authors and texts (while at the same time avoiding comparing and contrasting).

Cumulative final: 30%

The final exam will include three sections 1) identification, in 1-2 sentences, of key terms established during lecture; 2) identification and explication of key passages; and 3) an essay question. Each section of the exam will provide choice.

☞ Graduate Students

Participation, as above (10%); 3-page explication paper on text related to research interests (10%); final paper prospectus and bibliography (10%); 15-page final paper (50%); final exam (20%).

∞ Papers

Each paper is designed to help you accumulate and hone certain argumentative and critical thinking skills, including the technique of close reading. To this end, each assignment will require that students 1) construct a solid argument with a coherent thesis, 2) craft strong topic sentences that advance the argument, 3) successfully organize the argument, and 4) proficiently analyze supporting evidence (i.e., explicate).

Please submit all work in hard copy to my mailbox in the **Department of English and Comparative Literature, 602 Philosophy Hall**.

Formatting: All papers should be typed, double-spaced, and printed on 8.5" x 11" paper in no less than 11-point, and no greater than 12-point, font (no Courier). Please observe proper margins (exactly one inch on all sides) and take care to number all pages. Your name, the course number, my name, and the date should appear in the top left-hand corner of the first page. No title page is necessary, but you should work to devise a suitably engaging and pithy title for your essay. It should go without saying that proper spelling, grammar, punctuation, etc. are required.

On consultations: Because of the size of the class, I cannot read entire rough drafts. I am, of course, very happy to discuss the main elements of your paper with you, including the thesis and outline.

A note on dictionaries: I strongly recommend that you avail yourself of the *Oxford English Dictionary* throughout the course. The *OED* is the definitive dictionary of the English language, made available to you through the Columbia Libraries at www.oed.com. It can be particularly useful while you craft close-readings in your papers for this course, and will generally help you to bridge the gap between modern and eighteenth-century usage. Many common words such as "closet," "toilet," "nice," etc. had different meanings in the texts we will be reading; be diligent in making sure that you understand new words as well as familiar words used in unfamiliar contexts.

∞ Exams

The purpose of the exams is to ensure that you have been 1) coming to lectures, 2) doing the reading, and, for the final exam, 3) synthesizing the material, such that you can 4) demonstrate an ability to make connections across texts and themes to think about the development of the eighteenth-century novel in a comprehensive way. The take-home midterm will emphasize close-reading skills, while the cumulative final exam will have three sections: 1) identification, 2) short answer with explication, and 3) an essay component. All exams will be closed-book and closed-notes; please take care to leave all books, notes, and electronics at home or in your bag. If you normally use a cell phone or similar electronic device to gauge the time, plan to bring a watch on exam day.

∞ Absences

If you must miss class for any reason, I urge you to borrow a classmate's lecture notes in order to catch up on the relevant material. Although I would be happy to discuss very specific lecture-related questions with you during office hours, it is your responsibility to obtain general lecture-related information on your own. Please be advised that more than three absences will adversely affect the participation grade.

☞ Office Hours

I strongly encourage all students to come by my office and ask questions about the texts, to share ideas for papers, and to seek feedback on coursework. If my regularly-scheduled office hours are inconvenient for any reason, I would be happy, if provided with sufficient advance notice (at least 24 hours) to schedule an alternate meeting time. I am also very quick on email and will give as much detailed paper-related feedback as necessary before each email deadline (see “Email caveat 2” below).

☞ Email

Please feel welcome to email me with brief questions you may have pertaining to the course assignments. As I note above, I am also happy to provide feedback on various paper components, especially the thesis. I check my email frequently and generally reply to student queries within 24 hours. For the most part, I am readily available during normal business hours (i.e., M-F, 8 to 5, and somewhat less frequently on the weekend). Caveat 1: Please do not submit papers vial email; only hard copies will be accepted. Caveat 2: For each paper, there will be an email consultation deadline two days in advance of the paper due date. I will not answer paper-related emails after this deadline. There will also be a 48-hour waiting period following the return of papers and exams, at the end of which I would be happy to answer any specific questions you may have.

☞ Note on Common Courtesy / Policy on Electronic Devices

Please refrain from talking to your classmates, reading the newspaper, doing the crossword, listening to music, eating, or otherwise causing a disturbance or making a mess. Likewise, avoid coming to class late or leaving early. As noted under “Participation” above, I will keep these factors in mind when calculating final course grades. Regarding email exchanges, please use a proper salutation and signature at all times (as well as correct spelling, punctuation, and grammar).

Please make sure that cell phones and all other electronic devices are turned off for the duration of lecture. This includes laptop computers and audiovisual recording devices of any kind.

☞ For Undergraduates: A Word on Wikipedia

Wikipedia can often serve as a useful starting point for very basic research. However, it should go without saying that Wikipedia is not an acceptable academic resource. The Columbia Libraries subscribe to a number of scholarly databases and boast a wide array of literary critical works that are far better suited to the advanced level. I would be happy to offer appropriate guidance if you are interested in performing additional research.

☞ Plagiarism

Plagiarism is an intellectual crime. The word itself comes from the classical Latin term, *plagiarius*, meaning “a person who abducts the child or slave of another, kidnapper, seducer, also a literary thief” (*Oxford English Dictionary*). Plagiarism includes paraphrasing the works of (an)other(s) as well as word-for-word copying; you should never pass off the ideas of another writer as your own, and any reliance on outside sources should be well-documented in footnotes or endnotes as well as your list of works cited,

even if the source in question provided only general inspiration. Plagiarism also includes resubmitting work that you have used in a previous (or concurrent) class without permission to do so. Word-kidnappers and other cheaters will be reported to the Dean of Students and will earn appropriate disciplinary action.

∞ Schedule of Assignments ∞

Please note that readings and due dates are subject to change.
Exams and papers may ask that you be capable of discussing ideas
we may not have explicitly covered in lecture.

Week 1

T 2 September Introduction

R 4 September Aphra Behn, *Oroonoko* (all)

Week 2

T 9 September Eliza Haywood, *Fantomina* (all), and *Love in Excess* (35-115)

R 11 September Eliza Haywood, *Love in Excess* (116-193)

Week 3

T 16 September *Love in Excess*, concluded (194-266)

R 18 September Samuel Richardson, *Pamela* (26-176)

Week 4

T 23 September *Pamela*, continued (177-250)

R 25 September *Pamela*, continued (251-376)

Week 5

T 30 September *Pamela*, continued (skim 377-517)

R 2 October Henry Fielding, *Joseph Andrews* (49-118)

Week 6

T 7 October *Joseph Andrews*, continued (119-278)

R 9 October *Joseph Andrews*, concluded (279-334)

Week 7

T 14 October Henry Fielding, *Tom Jones* (23-166)

R 16 October *Tom Jones* (167-322)

UNDERGRADUATES: MIDTERM DUE AT

BEGINNING OF CLASS

Week 8

T	21 October	<i>Tom Jones</i> , continued (323-507)
R	23 October	<i>Tom Jones</i> , continued (509-646)

Week 9

T	28 October	<i>Tom Jones</i> , concluded (647-822)
R	30 October	Charlotte Lennox, <i>The Female Quixote</i> (4-83)
F	31 October	ALL: PAPER 1 DUE BY NOON

Week 10

T	4 November	ACADEMIC HOLIDAY
R	6 November	<i>The Female Quixote</i> , continued (84-307)

Week 11

T	11 November	<i>The Female Quixote</i> , concluded (308-383)
R	13 November	Matthew Lewis, <i>The Monk</i> (11-112)

Week 12

T	18 November	<i>The Monk</i> , continued (115-239)
R	20 November	<i>The Monk</i> , continued (243-377)

Week 13

T	25 November	READING & WRITING DAY
R	27 November	THANKSGIVING DAY

Week 14

T	2 December	Jane Austen, <i>Northanger Abbey</i> (1-120)
R	4 December	<i>Northanger Abbey</i> , continued (121-204)
F	5 December	GRADUATES: FINAL PAPER PROSPECTUS DUE BY NOON

Week 14

F 12 December UNDERGRADUATES: FINAL PAPER DUE BY NOON

Week 15

T 16 December FINAL EXAM: NINE TO NOON

R 18 December GRADUATES: FINAL PAPER DUE BY 5PM