Studies in Fiction: Early British Novel (Eng. 453)

Spring 2014
MWTThF 11:00-11:50
L&L 354

Dr. Sutphin
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handouts on Canvas
M 2:00-3:00
W by appointment only
Th F 10:00-11:00

“Oh! it is only a novel!... or, in short, only some work in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour are conveyed to the world in the best chosen language.

_Narrator in Northanger Abbey (pub. 1819)_
Jane Austen

Texts:

_Oroonoko_ - Aphra Behn - Penguin ed. 1688
_Moll Flanders_ - Daniel Defoe - Oxford ed. 1722
_The Italian_ - Ann Radcliffe - Oxford ed. 1797
_Persuasion_ - Jane Austen - Oxford ed. 1819

Packet at the bookstore contains contextual materials on Oroonoko.

These novels are published in other editions and are available as e-books, but they will include other introductions and notes, and in the case of e-books and computer generated reprints, no scholarly additional material at all. You will be at a disadvantage without the introductions and notes provided in the editions listed above.

Purpose of the course:

Eng. 453 is designed to meet the following Eng. Department learner outcomes:
Students will be able to
– identify the formal elements and generic conventions of fiction and explain how formal choices contribute to meaning.
– compare and contrast works of fiction based on theme, subgenre, literary context, and/or historical context.
– analyze and discuss the development of a genre in relation to specific historical, material, or cultural conditions.
– discuss and analyze the thematic concerns of fictional works.
– write formal and informal responses to fictional works that demonstrate engagement, reflective thought about the writer’s own assumptions, effective inquiry, and responsible interpretation.
– apply theoretical approaches to the analysis of fictional texts.

Our particular course focuses on the development of the British novel, which is a much-contested subject. Some literary historians claim that the novel is a relatively new genre that arose in the mid-eighteenth century, and that it is distinguished from earlier “romance” by its “realism.” Others argue that it’s not so easy to separate romance and realism and that it’s impossible to pinpoint exactly when the novel began because other earlier narrative forms evolved into a form the British began to call the novel. Margaret Ann Doody argues (with great erudition) that the novel is an ancient genre, and that the British certainly did not invent it.

We will be reviewing all these theories and their literary and political implications, as well as reading several representative novels that draw from several genres, including the romance, the travel narrative, the slave narrative, the conversion narrative, the picaresque novel, the sentimental novel, the Gothic novel, and the courtship novel. We will discuss how the same novel may draw from more than one of these genres and may intertwine romantic and realist conventions.

We will also be looking at social/political issues that these novels raise: issues of power that involve class – defined at the time more often as “rank” or “status – gender, and race. Broadly, we will be looking at a question much argued by critics of the novel: Are novels conservative or progressive? Do they affirm conservative ideologies (beliefs and values) about such things as the class hierarchy, the power and role of men, the superiority of the familiar over the unfamiliar? Or do they, as Doody argues, focus on the desire of the “outsider,” the Other, and trouble the conventional modes and codes of society’s dominant values?

Assignments and Requirements:

Reading, Attendance, and Participation:

Keeping up with your reading and attending class is crucial. You can’t be in on the conversation if you’re not here. Mark up your texts and/or keep a notebook as an aid to memory and a method of starting to think about subjects for papers.

A note on attendance:

Four absences may reduce your final grade by one degree (B to B-; C+ to C).
Five absences may reduce your final grade (B+ to C+).
Six or more absences may cause you to fail the course.

There are no excused absences, but of course, I understand that emergencies do arise. If you establish a pattern of conscientious attendance and turning in assignments on time, your credibility increases, and when you have an emergency, I can assume that you are a responsible person and are doing everything you can to meet your obligations. If you establish a pattern of
absences, late assignments, and continual excuses, you damage your credibility, which makes
giving you a break impossible to justify. While coming to class every day is important, simply
being here doesn’t earn an “A” in this category. An “A” requires good participation. You exhibit
the level of your participation through the thoughtfulness of your questions and comments in
large and small groups; the degree of reflection and care you give to your writing; your tone and
attitude in regard to your work and the members of the class; your commitment to the course.
**May 16** is the uncontested withdrawal deadline. By that date, consider withdrawing from the
course if you have missed more than three class days and/or have fallen behind in your work.
Withdraw officially so you won’t receive a failing grade.

If you need disability related educational accommodations, contact Disabilities Services
at 2102 or DS@cwu.edu. Please let me know about any accommodations made with DS.

**Formal Papers:**

**Undergraduates:** Two seven-page critical essays (about 2100 words each) that incorporate
at least two critical sources in a significant way in each essay. Critical sources are intended, not
as a substitute for your own argument but as a means of building your argument through
response, disagreement, or carrying another writer’s insights further.

For the first paper, choose to write on *Oroonoko*, *Moll Flanders*, or *Joseph Andrews*.
For the second paper choose to write on *The Italian* or *Persuasion*.

English literature and writing specialization majors: be sure to save papers for your
portfolio. If you think you will use a paper for your portfolio, keep the books as well, so that
when you revise the paper, you will have the editions you used originally.

**Graduates:** Two ten-page critical essays that incorporate at least two critical sources in a
significant way in each essay. As with the undergraduate essays, critical sources should be used
as a means of building your own argument. Choices about texts are the same as above. In
addition to the works cited for your paper, include a separate annotated list of three to four
critical works that you consulted but did not use in your paper. Annotations should summarize
the main argument of the source in around 100 words.

**Everyone:** The major sources included in your papers should be scholarly, non-Internet
sources. Scholarly articles found in on-line data bases such as Project MUSE and JSTOR are, of
course, acceptable. In conducting literary research, always **start with The MLA Bibliography**.
Begin with the most recent scholarship, but do not confine your search to online full-text sources
because you could miss valuable scholarship. If MLA does not have full-text, it often has a link to
take you to full-text in another database. If you use the Internet for biographical/historical
context, evaluate these sources carefully in terms of scholarship.

To cite your sources, use the *MLA Handbook for Writers of Research Papers* (7th ed.) or
consult Purdue Owl on line. To introduce your sources into your own argument, use attribute
tags, such as, “According to Kate Homans. . . ” or “John Kucich argues. . . .”

Be careful to **give credit to any sources you quote or authors whose ideas you use.** If
in doubt, consult *The MLA Handbook* for rules on quoting from and citing sources. A case of
plagiarism damages your credibility as well as your grade. Professors may report plagiarism cases
to Student Affairs.
Workshops and article discussions:

Twice during the quarter you’ll have a chance to bring in a workshop draft and exchange it with another writer. This process also gives you experience in responding to and editing another writer’s work. The draft should be three pages typed. Show me your draft at the end of class to earn 10 pts. for the workshop.

You will also have the opportunity at least once during the quarter to discuss a scholarly article or book chapter with a small group of your classmates. On the day of the discussion, hand in to me a typed summary of the main argument of your article and an explanation of how you plan to use the criticism in your paper (150-200 words). Will you argue with it? Use it to support a piece of evidence? Some other purpose? Be sure to include a full citation of the article or chapter using correct MLA format.

Tests:

There will be five tests throughout the quarter to check your reading. In addition to the texts of the novels, tests will include material in class presentations and discussions. Test dates are on the schedule, but I reserve the right to change test dates if discussion seems to be flagging due to people’s not keeping up with the reading. In such an event, the test questions would still cover only the reading on the schedule up to that date. You may make up one test during the quarter if you make it up within two class days, so if you miss a test on Monday, you must make it up before class on Friday of the same week. To make up the test, go to the English Department office and request your copy. It will be in a file with your name on it, and you can take it at the desk outside the office. If discussion during the make-up period covers material on the test that would give you an unfair advantage over your classmates, I will have to eliminate that material from the test.

Assignment policies:

Written work is due in class on the due date on the schedule. Late assignments are not acceptable unless you speak with me about an extension and I agree that your circumstances warrant it. Extensions should be arranged in a timely manner. Too many extensions interfere with my schedule, so ask for them only when you have a genuinely good reason. Do not e-mail assignments unless you have made an emergency arrangement with me.

Rewrite options: If you receive a grade of C- or lower on your first paper you may rewrite it. In order to be fair to others who do not have a chance to rewrite, your revision grade can be no higher than a C (76%). You must also do the following:

1) Take the paper with my comments to the Writing Center and consult with someone there. That person will notify me that you have been there.
2) Demonstrate in your revision that you have attempted to deal with the problems
mentioned in the comments and meet expectations of the assignment as outlined in the paper guidelines given out in class.

3) Turn in the revision one week from the date you receive the original paper back. Turn the paper in by 12:00 noon at my office or in my department mailbox.

4) At the time you turn in your revision, also turn in the graded copy with my comments.

**A note on paper format:** Papers should be typed, double-spaced, on standard 8 ½ by 11 paper. Leave about an inch margin on all sides. **Number your pages.** Consult *The MLA Handbook* for rules on punctuation and format. **Proofread carefully** both before and after your paper comes out of the printer.

**Research/reading/discussion groups:**

You will join a group that will do research and provide historical, cultural, critical and biographical insight on *Moll Flanders, Joseph Andrews, The Italian, and Persuasion.* (I will handle context and criticism on *Oroonoko* while you get a start on the reading.) The group presentation includes biographical and historical/social issues, analysis of passages and themes in the text and presentation and discussion of literary criticism on the book. The group does not have to lecture throughout the entire class periods allotted to their book and author; rather, the group’s main purpose is to present material and devise questions that will generate class discussion. Obviously, the categories do not fit into neat boxes either – you may need to discuss social issues when dealing with criticism or criticism when dealing with a passage. For example, you *might* spend 15 minutes on biographical and social/historical background, presenting material and answering questions from the class. You might then relate the biographical/socio-historical material to a particular passage in the text and ask/answer questions. Then you might choose other passages (one or two) that you think express an important theme or tell us something important about a character or a novel convention. Part of your presentation should be summarizing the argument of a recent critical article or book chapter on the novel and articulating your response. Choose a serious, scholarly article that you think has merit, even if you disagree with one or more of its points. Cite the article or chapter (and any other sources you use) according to MLA format and provide a copy for me on the day of the presentation. Keep in mind that you’ll want to budget time for questions and discussion. See the separate evaluation sheet for help in planning your presentation. See the schedule for days devoted to organizing groups and group preparation. Some preparation will need to take place outside of class.
Grades:

Undergraduates

Paper 1 .................... 75 pts.
Paper 2 .................... 75 pts.
Tests ...................... 100 pts. (20 pts. each) pts.
Workshops ................ 20 pts. (10 pts. each)
Discussion and annotation of article/chapter .... 15 pts.
Historical/cultural report and scholarly article summary/analysis .... 70 pts.
Attendance and participation .................. 35 pts.

Total: 390 pts.

Graduates

Paper 1 .................... 100 pts.
Paper 2 .................... 100 pts.
Tests ...................... 100 pts. (20 pts. each)
Workshops ................ 20 pts. (10 pts. each)
Discussion and annotation of article/chapter .... 15 pts.
Historical/cultural report and scholarly article summary/analysis .... 70 pts.
Attendance and participation .................. 35 pts.

Total: 440 pts.

Schedule: My courses usually stay with the schedule, but changes may be necessary. Keep in mind that group prep. days may have to change.

Wed., April 2 Introduction
Start reading Oroonoko and contextual materials

Thurs., April 3 Development of the British novel

Fri., April 4 Continue British novel intro if necessary
Oroonoko
(Start reading Moll Flanders as soon as possible.)

Mon., April 7 Organizing and advising of groups
Finding scholarly sources

Wed., April 9 Oroonoko and contextual materials

Thurs., April 10 Oroonoko and contextual materials

Fri., April 11 Test on Oroonoko and contextual materials
Moll Flanders, preface, 1-5, 6-70 (35 per day if you started reading Wednesday) There are no chapters and some times no good stopping places within the text.
Mon., April 14  
*Moll Flanders,* 70-142 (36 per day)

Wed., April 16  
*Moll Flanders* - 142-212 (35 per day)
Reading assignment for Friday: *MF* 142-282 (35/day)

Thurs., April 17  
*MF* Group prep day

Fri., April 18  
*MF* 142-282 (35/day)
*MF* Group - passages / historical context/references

Mon., April 21  
*MF* Group - critical article
282-343 (30.5)

Wed., April 23  
Test on *Moll Flanders*

*Joseph Andrews*, preface 3-9, Book I, chapters 1-8, 15-36 (28 total)

Thurs., April 24  
*Joseph Andrews*, Book I, chapters 9-18, 36-75 (39)

Fri, April 25  
*JA* Group prep. day
Reading assignment for Monday: *JA*, Book II, chapters 1-17, 76-161 (42.5 per day Fri., Sun schedule)

Mon., April 28  
*Joseph Andrews*, Book II, chapters 1-17, 76-161 (42.5 per day Fri., Sun schedule) (42.5 per day Fri., Sun. schedule)
*JA* Group - passages / historical context/references

Wed., April 30  
*Joseph Andrews*, Book III, chapters 1-6,162-232 (35)
*JA* Group - critical article

Thurs., May 1  
*Joseph Andrews*, chapters 7-10, Book IV, chapters 1-6, 232-261 (29 total)

Fri, May 2  
*Joseph Andrews*, chapters 7-16, 261-303 (42 total)
test on *JA*

Mon., May 5  
**Bring annotation of critical article or book chapter to class for workshop.** This assignment should also contain a brief abstract of your argument (that is, how you plan to use the critical work in your own paper). You may hand in your annotation/abstract at the end of class or revise it and hand it in before 3:00 at my office today.

Wed., May 7  
**Paper workshop for paper on Oroonoko, Moll Flanders, or Joseph Andrews:** Bring a two-to-three page typed draft of your paper for workshop.
Some annotations/abstracts returned; some returned later in the week.
Intro on the novel of sentiment/sentimental novel and Gothic novel
Some annotations/abstracts returned

Fri., May 9  *Italian*, 3-5, 36-70 (38)
Reading assignment for Wednesday: chapters 7-11, vol. II, chapters 1-6, 70-207 (34+/ 4 day schedule)

Mon., May 12  *The Italian* Group prep day
**Papers due in my English Dept. mailbox by 3:00 unless you’re in The Italian Group**
Reading assignment for Wed.: *The Italian*, chapters 7-11, vol II, chapters 1-6, 70-207 (34+/4 day schedule)

Wed., May 14  *Italian*, chapters 7-11, vol. II, chapters 1-6, 70-207 (34+/ 4 day schedule)
*Italian* Group - passages / historical context

Thurs., May 15  SOURCE

Fri., May 16  *Italian*, chapters 7-9, 208-40 (32)
*Italian* Group - critical article

Monday, May 19  *Italian*, chapter 10- vol. III, chapters 1- 5, 241-325 (42/day - 2 day schedule)

Wed., 21  *Italian*, chapters 6-9, 325-384 (29.5/ per day)
**First papers due if you’re in The Italian group**

Thurs., May 22  *Italian*, chapters 10-13, 355-415 (31)
Finish novel

Fri., May 23  Test on *The Italian*
*Persuasion*, vol. I, chapters 1-5, 9-38 (29)
Finish *Persuasion* by Thurs., May 29.

Monday, May 26  Memorial Day

Wed., May 28  *Persuasion* Group prep day
Reading assignment for Thurs., May 27: chapters 6-7, vol. II, chapters 1-12, 39-203 (41+ / 4-day schedule)
Thurs., May 29  
*Persuasion* - chapter 6-end of novel passages / historical context

Fri., May 30  
*Persuasion*  
critical article

Mon., June 2  
*Persuasion*  
Film - first 45 minutes

Wed., June 4  
Film - 45 minutes

Thurs., June 5  
Film - last 20 minutes / discussion

Fri., June 6  
**Paper workshop: Bring 2-3 page, typed draft of your final paper on *The Italian* or *Persuasion*.**

Final paper due: Wednesday, June 11 by 11:00 at my office or in my English Dept. mail box.