

HL 3017: The Rise of the Novel

****THIS IS A PROVISIONAL SYLLABUS. PLEASE REFER TO THE SYLLABUS UPLOADED TO NTULEARN ONCE THE SEMESTER BEGINS****

Fall 2016

Instructor: Sam Cahill

Time: Wednesdays, 9:30am – 12:30pm

Location: Seminar Room 7

Office: HSS-03-73

Office Hours: TBA

(and by appointment)

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Curriculum Requirements

→This course fulfills Elective Category F (Specific Interest Subjects)

→Co-requisites: HL101

→Format: Seminar (39 hours/semester)

Course Description

Eighteenth-century English readers recognized the “novel” as a new literary form that borrowed from previous narrative traditions such as the spiritual autobiography, romance, the picaresque tale, criminal biography, and travel literature. As a genre the “novel” raises questions of authority, tradition, convention, and innovation: What distinguishes creation from bastardization? What types of “mixing” are acceptable and which are not? How is something recognized as genuinely new and how is it incorporated into an existing tradition? The genre enabled authors and readers to explore the subjectivity of the individual self, the constitution of identity within a specific environment, and the relationship between “self” and “other.”

The course will cover the development of the eighteenth-century English novel as a narrative form while analyzing the different literary choices and innovations used to represent identity and its response to novelty. We will study how novelists used and adapted their narrative form to negotiate conflicts of class, nation, gender, family, religion, and literary tradition. By the end of the course, students will have a sound familiarity with the history and development of the eighteenth-century English novel and will have acquired the vocabulary and analytical tools to think critically about the form and function of the novel.

Student Assessment

⇒ Participation: 10% (this includes writing exercises and group activities; we will have in-class exercises using the databases EEBO, ECCO, and SABIN)

⇒ Midterm assignment - Evaluating the “scholarly conversation” (750 words): 10%.

You do NOT have to have read the primary text yet—you are evaluating what other people have said ABOUT it. Choose one primary text (a full (not excerpted) text on the syllabus that was published between 1660 and 1820; so, NOT *Atonement*). Select

three works of scholarship (at least ONE of which must have been published in the last TEN YEARS (2006 or later)) that focus on your primary text. Summarize the argument of each scholarly work (at least a paragraph for each source) and then briefly evaluate this miniature “scholarly conversation” on your text. (Evaluation might include answering questions such as: Where do the scholars agree/disagree? What gaps are there in the conversation? How might you intervene in the discussion? Do you see any weaknesses in any of the arguments? Does the discussion raise any particularly important points about the novel that you would like to explore further?) The assignment must include a Works Cited page and be formatted according to MLA conventions.

- ⇒ Final Essay (2000-2500 words): 30%. Essays must focus on at least one primary text (you may use *Atonement*) and utilize three texts of modern scholarship (at least ONE of which must have been published in the last TEN YEARS (2006 or later)). You *may* but are *not required* to write your final essay on the same primary text as your midterm assignment. Essays will be evaluated according to the following criteria: proper use of standard English (spelling, punctuation, grammar, style); use of primary and secondary (scholarly) texts (quotes; specific concrete details; analysis); organization and clarity (identifiable thesis; logical argument and transitions; sufficient evidence to support thesis; a succinct and accurate conclusion); proper page layout and documentation (margins, spacing, MLA citation format).
- ⇒ Final Exam: 50% (Essay Questions)
 - * **Hard copies** of all papers must be turned in **to me directly by 5pm** on the due date. Late essays will be docked by (A → A-; B+ → B) for every day late except in cases of documented family or medical emergency.

****Warning: Plagiarism will not be tolerated and will result in automatic failure on the assignment****

Texts

- NTU Learn: selected excerpts; “Introduction,” *Making the Novel* (2006); *Shamela*; Preface to *Joseph Andrews*
- *Robinson Crusoe* (1719), Daniel Defoe
- *Pamela* (1740-1), Samuel Richardson; Oxford World’s Classics (2001), eds. Thomas Keymer and Alice Wakely
- *The Castle of Otranto* (1764), Horace Walpole
- *A Sentimental Journey* (1768), Laurence Sterne
- *Northanger Abbey* (1818), Jane Austen
- *Atonement* (2001), Ian McEwan

Course Outline

The Development of the English Novel, 1660-1740

Week 1

* Introduction

Historical overview, discussion of fanfiction, major theorists of the novel

Week 2

* Literary Traditions before the Novel

Reading: “Novel Precursors” (selections from *Don Quixote* and *Clelia*); “Introduction” to *Making the Novel*; “Important Critics” (NTULearn)

Week 3

* “Father of the Novel”?

Reading: *Robinson Crusoe* (first half)

Week 4

* Colonialism and the Canon

Reading: *Robinson Crusoe* (second half)

The 1740s – Richardson and Fielding

Week 5

*Class and Sentiment: The Power of Epistolary Fiction

Reading: *Pamela*, first half of the novel

Week 6

*Class and Sentiment: The Power of Epistolary Fiction

Reading: *Pamela*, second half of the novel

****Midterms Due (hard copy in my office by 5pm): TBA****

Week 7

*Class and Satire: Problems of Authenticity, Legitimacy, and Hierarchy

Reading: *Shamela*; Preface to *Joseph Andrews* (NTULearn)

RECESS (Week 8)

Pushing Boundaries

Week 9

*The Gothic

Reading: *The Castle of Otranto*

Week 10

*Sentiment and Community: Tears, Sympathy, and the Abject

Reading: *A Sentimental Journey*

Week 11

*Defending the Novel

Reading: *Northanger Abbey* (first half)

Week 12

* Defending the Novel

Reading: *Northanger Abbey* (second half)

Novel Directions

Week 13

*Fact or Fiction?: Problems of Reading and Interpretation

Reading: *Atonement* (first half)

Week 14

*Fact or Fiction?: Problems of Reading and Interpretation, continued

Semester review and *Atonement* (second half)

****Final Essays Due (hard copy in my office by 5pm): TBA****