

ENG 321: Winter 2015
THE ENGLISH NOVEL: Defoe to Austen
T/R 4:00-5:20 in 214 McKenzie
CRN 22082

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Winter 2015 office hours: T/R 1:30-3:30 in PLC 213 & by appointment

THE CLASS: In his “Introduction” to *The Cambridge Companion to the Eighteenth-Century Novel*, John Richetti argues that understanding the concept of the “novel” during this time period involves not delineating a clearly defined series of attributes, but investigating an ongoing conversation between authors and texts: “One might even say that the central theme and formal obsession of British eighteenth-century fiction is a continuing and unresolved debate about the nature of that evolving narrative convention we now confidently call the novel” (8). In this class, we will investigate that debate in the context of six novel “pairs,” looking, for example, at how *The Female American* takes up *Robinson Crusoe*’s picaresque castaway novel and changes it by making the central protagonist the daughter of a Native-American princess; or investigating Henry Fielding’s spoof on Samuel Richardson’s chaste literary sensation, *Pamela*; or considering how Jane Austen’s *Northanger Abbey* plays with the gothic conventions of Horace Walpole’s *The Castle of Otranto*. In the process, we will situate these novels and their likely readers in their historical context, explore their formal characteristics and innovations, and practice making, defending, and supporting claims about their themes, rhetoric, and history, both in class and on the page. **Note that the reading in this course will be heavy at times.**

The Department’s assessment procedure for the Undergraduate English Major is built around six desired learning outcomes:

1. Read literary and cultural texts with discernment and comprehension and with an understanding of their conventions
2. Draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts
3. Perform critical, formal analyses of literary, cinematic, and other cultural texts
4. Write focused, analytical essays in clear, grammatical prose
5. Employ logic, creativity, and interpretive skills to produce original, persuasive arguments
6. Employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay’s thesis

THE TEXTS (available at the UO Bookstore—PLEASE GET THESE EDITIONS so you can follow along in class):

Daniel Defoe, *Robinson Crusoe* (Broadview edition)

Unca Eliza Winkfield, *The Female American* (Broadview edition)

Samuel Richardson, *Pamela* (Penguin edition)

Henry Fielding, *Shamela* (Broadview edition, which includes Haywood’s *Anti-Pamela*)

Horace Walpole, *The Castle of Otranto* (Dover Thrift)

Jane Austen, *Northanger Abbey* (Dover Thrift)

***Critical articles will be posted on Blackboard (BB) under “Course Documents.”**

Also: Students must have access to Blackboard and a UO email account. All class communication will go through those two online resources. Be sure to check your email regularly for updates on the course schedule, readings, unexpected class cancellations, or any other course announcements.

THE WORK:

Paper 1 (4-5 pages)	25%
Paper 2 (4-5 pages)	25%
Quizzes	25% (5 x 5%)
Book Group Project	15%
Participation	10%

Papers: I am looking for organized, thoughtful, focused arguments. Papers should present a clear thesis and support that thesis with textual evidence. Plan on writing multiple drafts of each paper (I'm happy to discuss drafts with you in office hours). Be aware: though this class is focused on the study of literature, my training as a teacher of writing and my belief in the importance of clear writing in the field of English and beyond means that grammar, mechanics, spelling, and style all count. I encourage you, thus, to take this term as an opportunity to work on the clarity and effectiveness of your prose. It will benefit you whether or not you plan to be an academic! More details on papers to come.

Quizzes: Instead of a mid-term and a final, we'll have six in-class quizzes throughout the term. They will test reading comprehension, terminology, and your ability to think critically about course materials. Quizzes cannot be made up. I will drop your lowest quiz score.

Book Group Project: I will divide the class into 6 book groups (one for each novel we're reading in class). Each book group will read, annotate, and present on a critical article related to their novel. The book group project has three parts, which will be weighted equally in the grading:

- Together, the group will write a two-page annotation of the article, including a summary of the author's argument and a discussion of how the article enriches your reading of the novel. The written assignment is due to BB on the day your group presents.
- The group will make a ten-minute presentation to the class, summarizing the article, explaining its significance to the novel, and introducing some questions for small group discussion. Each group member should speak during the presentation.
- Each group member will then lead a ten- to fifteen-minute small-group discussion/activity based on the reading. I strongly recommend printing a handout for your classmates with your discussion questions and any passages from the article you may wish to discuss.

Sign-ups for book groups will happen during the first week of class. Other students are welcome to read the critical articles as well—they can be found on Blackboard under “Course Documents.” Book groups must meet with me by the class period before their presentation. More details on the Book Group Project to come.

Participation: Everything we do in class should be approached with your best work ethic. Not having done the readings as well as not having the readings assigned for that day with you in class will seriously drop your participation grade. Classroom disrespect and disruption will severely lower your participation grade (see below: “Second Big Plea”). “Participation” will also include in-class writing tasks or posts to Blackboard forums. In order to earn full credit for participation, you must attend office hours or schedule an appointment to do so at least once during the term. (Scheduling an appointment does not guarantee full credit. It just makes it possible.)

THE POLICIES:

Attendance: Attendance is required and will affect your final grade: **every absence beyond two will lower your final grade one “step” (e.g. B- to C+).** It is your responsibility to sign the attendance sheet for every class. In-class quizzes and presentations cannot be made up. Lateness is disrespectful to your peers and your instructor; if you are late two times, it counts as one absence.

Office hours and Email: Make use of office hours! Make an appointment if your schedule doesn't allow you to use them! Office hours are often a much better venue to discuss your questions about course readings and discussions. Also note that I will only discuss papers in office hours, not over email. Should you utilize email to ask other questions, however, which you are welcome to do, be aware that I check email during business hours

(M-F 8-5). Thus, if you don't hear from me right away, don't panic. If you don't hear from me in 48 hours, please send a (polite) reminder and I'll get back to you as soon as I can.

Paper Format: Papers must be typed and double-spaced with one-inch margins on all sides (this is important). Your name, date, and course number should be typed on the first page in the upper left hand corner. After page one, type last name and page number at the upper right-hand corner of every page. All papers must be titled. Spelling, punctuation, and grammar do count. **All papers will be handed in and graded electronically; this means that instead of handing in a paper copy, you will e-mail your paper to me as a Word attachment, titled with your name and assignment (e.g. Bash Essay 1). I will e-mail you back with comments and a grade. See me in week one if you will not have regular access to a computer with internet capabilities.**

Late Papers: Presentations and quizzes cannot be made up. Papers will be docked one "step" (e.g. B- to C+) if handed in after the deadline, and an additional step for each full day late thereafter. **In order to pass the course, students must turn in both papers.**

Access: The University of Oregon is working to create inclusive learning environments. Please notify me in week one if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You may also wish to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Plagiarism: Unacknowledged borrowing of others' words or ideas constitutes plagiarism, a serious academic crime that results in disciplinary action up to expulsion. So don't do it. If you use someone else's words or ideas, just quote them and provide the relevant source info in footnotes. If you have any doubts or questions about plagiarism or the University's policy on it, come talk to me or refer to the summary of the Code of Student Conduct on the Office of Student Conduct and Community Standards website. **In this class, plagiarism carries a penalty of course failure and the possibility of disciplinary action from the English department.** So again, don't do it.

FYI on the Reading: The reading in this course will be heavy at times, challenging at others, and occasionally both. Eighteenth-century novels can be trying to even the most committed twenty-first-century book lover, so fair warning: if losing yourself in unfamiliar or occasionally dense fiction or working with difficult critical articles is not even close to your idea of a good time, this may not be the class for you.

FYI on the Grading: I do not "give" grades. You *earn* your grades through hard work and dedication, and you should be proud of every success and improvement you accomplish in my classroom. You should also be aware that I assign grades A-F on written work, grades based entirely on the strengths and attributes of the papers themselves. If earning certain grades is more important than working towards the improvement of your writing or comprehension, then this may not be the class for you.

Big Plea: Ask questions! There are no stupid questions in this classroom. There are misguided claims, which often stem from not having asked questions, be they of the self, of an instructor, of a text, or of peers. Asking questions is vital, as it is only through a concerted dedication to the exploring of our questions and the working through of our problems that we will get any sort of where as a class and as human beings.

Second Big Plea: Be here when you're here. All computer/technological activity must be class-related. Any personal communication or outside work on electronic devices (including laptops) is not permitted during class time. If you require the use of such a device in order to participate in class, please talk to me in week one. Otherwise, using these technologies for things other than class-specific work will earn a warning the first instance, and an absence every instance thereafter. I may not announce in class if you have earned such an absence.

*The schedule that follows is tentative: readings and assignments may change at my discretion.

COURSE SCHEDULE

DATE	READING DUE	ASSIGNMENTS DUE
1. THE CASTAWAY		
Week 1		
T 1/6	Syllabus (in class)	
R 1/8	Richetti, "Introduction" and Hunter, "The Novel and Social/Cultural History" (BB); Defoe 9-31	
Week 2		
T 1/13	Defoe 43-128	
R 1/15	Defoe 128-76	
Week 3		
T 1/20	Defoe 176-257	
R 1/22	Defoe 257-304; Group Reading: Watt, "Robinson Crusoe, Individualism, and the Novel"	Defoe book group leads small groups: annotation due to BB
Week 4		
T 1/27	Winkfield 9-98	
R 1/29	Winkfield 101-55; Group Reading: Joseph, "Re(playing) Crusoe/Pocahontas"	Winkfield book group leads: annotation due to BB
2. "THE PAMELA MEDIA EVENT"		
Week 5		
T 2/3	Richardson TBA	
R 2/5	Richardson TBA	
Su 2/8		Paper 1 due to my email by 11:59pm
Week 6		
T 2/10	Richardson TBA	
R 2/12	Richardson TBA; Group Reading: Warner, "The Pamela Media Event"	Richardson book group leads; annotation due to BB
Week 7		
T 2/17	Ingrassia, "Introduction" 7-29; Fielding, 228-60	
R 2/19	Fielding, 260-76; article TBA	Fielding book group leads; annotation due to BB
3. GOTHIC GENERATIONS		
Week 8		
Su 2/22	<i>Last day to drop a class with a "W"</i>	
T 2/24	Walpole, "Introduction" (vii-xviii) and Chapter I (27-45)	
R 2/26	Walpole Chapter II-III (45-78)	
Week 9		
T 3/3	Walpole Chapter IV-V (78-106); Article TBA	Walpole book group leads; annotation due to BB
R 3/5	Austen Chapter I-XI (1-58)	
Week 10		
T 3/10	Austen Chapter XII-Vol. II Chapter IX (59-139)	
R 3/12	Austen Vol. II Chapter X-XVI (140-79); article TBA	Austen book group leads; annotation due to BB
Finals Week		
T 3/17	Paper 2 due to my email by 11:59pm	

