ENGLISH 321: THE RISE OF THE NOVEL

The novel as we know it today did not exist until the early nineteenth century, the end point of this course. Before then, fictional prose narratives circulated in Britain under various labels, including “romance,” “history,” “true history” or “secret history,” as well as “novel.” Moreover, the divide between fact and fiction that we now know (or think we know) is not easy to find in some of these early narratives. The early novel was disreputable: as the print market grew, adding newly literate readers and middle-class authors, moral gatekeepers warned against it as frivolous and dangerous, especially to the young. How and why did English narrative fiction evolve, and what can we learn from reading various types of proto-novels? Our focus is on women protagonists—heroines (and anti-heroines): a hard-luck foster child who becomes a servant, wife, prostitute, thief, convict, and American colonist; a super-virtuous serving maid harassed by her horny employer; a naïve country mouse venturing into London high society; and an "old maid" in her twenties encountering her former fiancé. We'll develop a critical vocabulary for analyzing the various forms of the early novel, including picaresque, epistolary, sentimental, Bildungsroman and novel of manners. Due to the subject matter, the reading load is relatively heavy; please set aside ample time!

TEXTS (Duck Store)
PLEASE GET BROADVIEW EDITIONS (except Pamela) so you can follow and participate in class.
Daniel Defoe, Moll Flanders
Samuel Richardson, Pamela (Penguin)
Eliza Haywood, Anti-Pamela and Shamela
Frances Burney, Evelina
Jane Austen, Persuasion

Additional readings on Canvas

REQUIREMENTS
5% Syllabus quiz
10% Attendance, participation, and pop quizzes (cannot be made up; may drop one quiz grade).
5% Letter assignment, due April 20
5% Close reading, due April 27
5% Indexing assignment, due May 2
10% Book group assignment
5% Rough draft, 4 pp. minimum, due May 7.
15% Essay 1, 4 pp. minimum, due May 18
20% Essay 2, 5 pp. minimum, due June 8.
20% Final exam, take home, due June 12, 10:15 a.m., 527 PLC.

LEARNING OUTCOMES
• Identify and evaluate narrative conventions in eighteenth-century fiction
• Articulate how eighteenth-century literature emerges from and reflects social and historical conditions, including gender roles
• Appreciate the novel as a consumer product in an era of expanding literacy and a growing print market
• Increase your lifetime "have read" list
• Perhaps increase your lifetime "have read and liked" list
LATE POLICY: I accept one late assignment per term; use this option wisely. “On time” means in class on the due date. A late assignment is due at the next class meeting after the due date; for Paper 2, late papers are due with the final. Assignments handed in after the specified time will be graded down. Final exams cannot be handed in late.

ATTENDANCE, PARTICIPATION, AND QUIZZES: I will take attendance at every class using a sign-in sheet. It is your responsibility to arrive on time and sign in. I will give unannounced reading quizzes, which can't be made up (I will drop your lowest quiz grade). I very much appreciate your talking in class, even (especially) if it's an effort for you. Class participation is part of your grade and will help you master the material and get ideas for papers.

BOOK GROUP ASSIGNMENTS: I will divide the class into 7 book groups. Each student will take special responsibility for the book or section assigned to your group: become an expert. Members will collectively generate both sides of one key issue for the book or section, which group members will debate as a panel in class, using textual evidence to argue each side. Submit issues and textual evidence in writing (as a group).

ESSAYS: I am looking for polished gems: thoughtful, concise, graceful treatments with a clear focus. Every word counts. Plan on writing four drafts, minimum, of each essay (really!). You will hand in a draft of Essay 1 and revise it in response to my comments. Real writing happens in revision!

ACADEMIC HONESTY: All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. See the Library’s website for more information about plagiarism in general, and about specific UO policies: https://researchguides.uoregon.edu/citing-plagiarism  ACADEMIC DISHONESTY, INCLUDING PLAGIARISM, WILL RESULT IN AN AUTOMATIC FAILING GRADE FOR THIS COURSE. For more information about the consequences of academic dishonesty, refer to the Student Conduct Code (especially Article V): https://studentlife.uoregon.edu/conduct See me with any questions about this.

STUDENTS WITH DISABILITIES: If you have a disability (physical or learning), or any other issue, which you think may affect your performance in this class, please see me during the first week of term so that we can make arrangements, if necessary, for your full access to all classroom activities.

VICTIM SUPPORT: I am a “student-designated reporter” of sex or gender-based violence, which means I will only report if you wish me to. I can connect you with confidential employees and counselors - I recommend the 24-7 hotline 541-346-SAFE. Students experiencing any form of prohibited discrimination or harassment, including sex or gender based violence, may seek information at safe.uoregon.edu (concerning sex and gender-based violence), respect.uoregon.edu (concerning bias, hate, or discrimination), titleix.uoregon.edu (Title IX co-ordinator), or aaeo.uoregon.edu (office of affirmative action). You may contact the non-confidential Title IX office (541-346- 8136), AAEO office (541-346-3123), or Dean of Students offices (541-346-3216). I am also a mandatory reporter of child abuse.

OTHER SUPPORT: Justine Carpenter, director of Multicultural and Identity-Based Support Services, is the campus point-person in support of undocumented and DACA students. She can be reached at 541-346-1123 or justscarp@uoregon.edu. For additional information on the UO’s support for DACA students, please visit the UO DREAMers Workgroup website at https://blogs.uoregon.edu/dreamers/. Local resources include Centro Latino at http://centrolatinoamericano.org/.

FORMATTING ESSAYS: Please use double-spaced, 12-point Times or Times New Roman. Essays which have larger font sizes, gaps, or irregular-sized margins will be penalized. In literary essays, MLA style indicates you need only the page number in parentheses followed by a period. You do not need to cite the author as in other disciplines (eg. Defoe, 87) if this is obvious from the context. You must have a Works Cited page. Longer quotes must be indented, with no quotation marks. ___________________
EXAMPLES OF MLA STYLE:

In *Heart of Darkness*, Conrad describes the company manager as inspiring “neither love nor fear, nor even respect” (87).

Carretta and Gould explain that:

> The black writing that appeared during the eighteenth and nineteenth centuries – which included the genres of spiritual autobiography, captivity narrative, travel narrative, public epistle, sea adventure, and economic success story – is a literature of diasporic movement and cultural encounter. Born to enslaved African parents on a ship in the Middle Passage bearing its human cargo from Africa to the Americas and then brought to England, Sancho might serve as an emblem of most of the writers discussed in *Genius in Bondage* (5).

**Works Cited:**


**SCHEDULE**

**WEEK 1**

W Apr. 4  Defoe 39-87  
**TERMS: Genre, Novel, Romance, Realism, Realistic Novel, Picaresque Novel**

F 6  Defoe 88-141; Virginia Woolf, "Defoe" (Canvas)

**WEEK 2**

M 9  Defoe 141-191

W 11  Defoe 191-243

F 13  Defoe 243-292

**WEEK 3**

M 16  Defoe 292-334 (finish). **DEFOE GROUP PANEL APRIL 16**

W 18  Richardson 43-99.  
**TERMS: Epistolary Novel, Sensibility, Sentimentalism, Sentimental Novel**

F 20  Richardson 100-162. **LETTER ASSIGNMENT DUE APRIL 20.**

**WEEK 4**

M 23  Richardson 162-235.

W 25  Richardson 236-312. **RICHARDSON GROUP 1 PANEL APRIL 25**

F 27  Richardson 312-380. **CLOSE READING DUE APRIL 27**
WEEK 5
M 30    Richardson 380-516 (finish). RICHARDSON GROUP 2 PANEL APRIL 30
        INDEXING ASSIGNMENT DUE MAY 2.
F 4     Haywood 53-102.

WEEK 6
M 7     Haywood 103-165. ESSAY 1 ROUGH DRAFT DUE MAY 7 (4 PP)
W 9     Haywood 165-227 (finish). HAYWOOD GROUP PANEL MAY 9
F 11    Burney 89-150. TERM: Bildungsroman

WEEK 7
M 14    Burney 150-206.
W 16    Burney 206-242 (finish Vol. I). ESSAY 1 FINAL DRAFT DUE MAY 16
F 18    Burney 245-296. BURNEY GROUP 1 PANEL MAY 18

WEEK 8
M 21    Burney 297-350.
W 23    Burney 350-400 (finish Vol. II).
F 25    Burney 403-496.

WEEK 9
M 28    NO CLASS (MEMORIAL DAY)
W 30    Burney 497-554 (finish). BURNEY GROUP 2 PANEL MAY 30
F June 1 Austen 81-137. TERM: Free indirect discourse

WEEK 10
M 4     Austen 138-188.
W 6     Austen 188-240 (finish). AUSTEN GROUP PANEL JUNE 6
F 8     Review for final exam

ESSAY 2 DUE JUNE 8 (5 PP)

TAKE-HOME FINAL EXAM (5 pp. minimum)
Due Tuesday, June 12, 10:15, 527 PLC