

**English 335**  
**HI(TR) 3:00-4:30**  
**Washington 4**

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MWF  
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## The 18<sup>th</sup> Century British Novel: Texts and Contexts

**Course Description:** The eighteenth century is an age dominated by prose, witness to a startling complex of new contexts from which that prose emerged: increasing urbanization, commercialization, and globalization; increasing social mobility, a rethinking of the relations between men and women, and a revolutionary growth in print media. How did this particular new form of print, the “novel,” emerge, and why? What did the novel do that criminal biographies, newspapers, sermons, political pamphlets, travelogues, and conduct manuals couldn’t? This course is designed as a seminar exploring the much-touted “rise of the novel” in terms of its contexts, a wide variety of printed matter not traditionally considered “novelistic.” Coursework will include two presentations, one on critical material and one on primary textual material; two formal essays; and a final exam. Because the “novel” cannot be read outside of its contexts, you may opt out of the second essay in favor of completing a collaborative web-based project investigating the social, historical, and material conditions of “novel” production. Readings are likely to include work by Haywood, Defoe, Richardson, Fielding, Sterne, Lennox, Smollett, Burney, and Austen; some readings will be in excerpted form.

<b>Course Requirements:</b>	10%	Participation, Attendance, and Preparation (including quizzes/brief writing assignments)
	15%	Conceptual Vocabulary Report & Annotated Bibliography
	20%	Group Presentations
	15%	Essay 1
	20%	Essay 2 (or collaborative web project)
	20%	Final Exam

**Texts:** Defoe, *Roxana*; Richardson, *Pamela*; Fielding, *Jonathan Wild*; Sterne, *A Sentimental Journey*; Burney, *Evelina*; Smollett, *Humphry Clinker*; Lewis, *The Monk*; Austen, *Mansfield Park*; Coursepack

**Blackboard Site:** <http://blackboard.wlu.edu>

**Instructor Weblog:** <http://cerisia.cerosia.com>

**Library Research Guide:** TBA

**Group Presentations:** At the beginning of the term, students will sign up in groups for two presentations—one on a primary text, and one on a secondary/critical text.

Presentations on primary texts should direct class attention to a key scene, image, problematic, or reading. Presentations on secondary/critical texts should address the scholar's key arguments and any difficulties you find with those key arguments. In both cases, you should leave your peers with a short, one-page handout capturing important points and discussion questions. Be sure to put your name/course information on the handout, and include an interesting, informative title. Your presentations, in both cases, should account for approximately 20 minutes of class time; however, you will be in charge of leading discussion for the majority of the period. I suggest that you come see me, in your groups, before your presentation is scheduled; this will ensure that your presentations are as effective as possible. Groups will meet outside of class to prepare for the presentations.

**Assignments and Due Dates:** All assignments must be typed and double-spaced, using a standard 12-point serifed font like Times New Roman. Margins must be reasonable, no more than 1.25 inches. Papers must include course information and a title at the top of the first page, not on a separate cover page. Any paper over two pages should be numbered. All writing assignments, unless otherwise specified, should be turned in at the beginning of class on the due date. Due dates are strict: late work will be penalized, and very late work may not be accepted. Any requests to change a due date should be discussed with me well in advance of the original deadline.

**Attendance** is mandatory. Please come to every class period. You have two "free" absences; after that, any absence will result in a third of a letter deduction from your final grade.

**The 24-Hour Rule** states that you may not come to me with questions or complaints about any given grade until 24 hours have lapsed since its return. You must come with specific questions and thoughtful replies to my comments.

**Plagiarism:** "Plagiarism" derives from the Latin "plagiarius," meaning "kidnapper." To plagiarize, as to kidnap, is a kind of stealing, and it is both a fundamental transgression of the Honor System and an offense to our intellectual community. We will be doing research in this class, and students are responsible for understanding the rules of appropriate citation and turning in their own intellectual work. Any instance of plagiarism will meet with immediate disciplinary action. If you have any questions about this matter, including uncertainties about what constitutes plagiarism, please consult a writing handbook or ask me.

### **Grading Standards:**

#### *The 'A' Paper*

- is outstanding. It goes beyond adequacy and addresses the topic perceptively and thoughtfully.
- reflects original thought that surpasses ideas developed in class discussion.
- has a clearly visible, strong, and debatable thesis statement that supports the entire essay.

- exhibits a finely-tuned and well-organized argument.
- provides its readers with provocative examinations of specific, highly relevant evidence.
- possesses few—if any—mechanical or grammatical errors, and it makes use of the most appropriate and effective language.
- displays a compelling, vigorous authorial voice that considers its audience thoroughly.

#### *The 'B' Paper*

- is strong. It does more than merely fulfill the assignment.
- shows evidence of thought and planning. The “B” essay is generally well-organized.
- thoroughly develops its analysis into a clear, interesting point.
- incorporates a variety of specific supporting evidence and fluid transitions between ideas.
- may exhibit logical flaws or faulty, obscure analysis.
- displays the author’s awareness of his/her audience.
- appears stylistically adept, without too many—or too serious—mechanical errors.
- needs to push its thought and analysis further, beyond common knowledge or well-worn definitions.

#### *The 'C' Paper*

- takes many shapes. Generally, it fulfills the assignment in a routine way and makes only a meager attempt at argument, criticism, or analysis.
- avoids effective analysis by remaining stuck in a black/white, yes/no, either/or framework.
- does not clarify the relevance of its argument.
- asserts a weak thesis, a thesis contradicted by the evidence examined, or a thesis that mutates throughout the essay.
- is usually stylistically adequate and generally (but not completely) avoids glaring platitudes and distracting word choice.
- might also describe essays that either have many fresh, complex ideas that are unfortunately buried beneath the mechanical and stylistic problems or essays that express common and relatively uninspired ideas with perfect diction and style.

#### *The 'D' Paper*

- attempts to fulfill the terms of the assignment, but has many weaknesses. Such a paper is generally comprehensible.
- exhibits some effort at argument but shows no evidence of real engagement.
- may posit a thesis that is unclear, illogical given the evidence, or commonplace.
- contains numerous mechanical, syntactical, expressive, and organizational problems, which mar the development of effective argument or analysis.
- makes use of ill-chosen, contradictory pieces of evidence.
- relies somewhat on clichés, unexamined assumptions, and unsupported assertions.

*The 'F' Paper*

- reads as if it were written the night before.
- is overwhelmed with mechanical, syntactical, and grammatical errors.
- replaces an argument with clichés, unexamined assumptions, and unsupported assertions.
- makes no effort to think analytically.
- often contains neither a thesis nor “a point,” and haphazardly presents the rare idea.
- may not adhere to the assignment, or it may be plagiarized.

**Schedule (subject to change):**

- Tues 1/3: Before Novels: Romance
- Thurs 1/5: Eliza Haywood, *Fantomina; or, Love in a Maze* (1720) (CP)  
John Richetti, from *Popular Fiction before Richardson* (CP)
- Tues 1/10: Daniel Defoe, *Roxana; or, The Fortunate Mistress* (1724)  
J. Paul Hunter, “The Novel and Social/Cultural History” (CP)
- Thurs 1/12: *Roxana*, cont’d  
Max Novak, “Defoe as Innovator of Fictional Form” (CP)
- Tues 1/17: Ian Watt, from *Rise of the Novel* (CP)  
Lennard Davis, from *Factual Fictions* (CP)
- Thurs 1/19: Founder’s Day (altered class schedule)  
Samuel Richardson, *Pamela; or, Virtue Rewarded* (1740)  
Ian Watt, from *The Rise of the Novel* (CP)
- Tues 1/24: *Pamela*, cont’d  
Margaret Anne Doody, “Samuel Richardson: Fiction and Knowledge” (CP)  
Conduct Manuals, excerpts from *Advice to a Daughter* and *The Ladies’ Calling* (CP)
- Thurs 1/26: *Pamela*, cont’d  
William Warner, “The Pamela Media Event” (CP)  
Richardson, from *Familiar Letters* (CP)
- Tues 1/31: Henry Fielding, *Shamela* (1741)  
Claude Rawson, “Henry Fielding” (CP)
- Thurs 2/2: Henry Fielding, *Jonathan Wild* (1743)  
Essay: Fielding and the Law (CP)

- Tues 2/7: *Jonathan Wild*, cont'd  
Excerpts from *The Lives of the Highwaymen* (CP)
- Thurs 2/9: *Jonathan Wild*, cont'd  
**Essay 1 Due**
- Tues 2/14: Washington Break
- Thurs 2/16: Washington Break
- Tues 2/21: Laurence Sterne, *A Sentimental Journey* (1768)  
John Mullan, "Sentimental Novels" (CP)
- Thurs 2/23: *A Sentimental Journey*, cont'd
- Tues 2/28: Tobias Smollett, *The Expedition of Humphry Clinker* (1771)  
Michael Rosenblum, "Smollett's *Humphry Clinker*" (CP)
- Thurs 3/2: *The Expedition of Humphry Clinker*, cont'd
- Tues 3/7: Frances Burney, *Evelina; or, A Young Lady's Entrance into the World* (1778)  
Nancy Armstrong, from *Desire and Domestic Fiction* (CP)
- Thurs 3/9: *Evelina*, cont'd  
**Annotated Bibliography Assignment Due**
- Tues 3/14: Matthew Lewis, *The Monk* (1794)  
James P. Carson, "Enlightenment, Popular Culture, and Gothic Fiction" (CP)
- Thurs 3/16: *The Monk*, cont'd  
E.J. Clery, from *The Rise of Supernatural Fiction* (CP)
- Tues 3/21: Jane Austen, *Mansfield Park* (1814)
- Thurs 3/23: *Mansfield Park*, cont'd  
Edward Said, *Culture and Imperialism*
- Tues 3/28: *Mansfield Park*, cont'd
- Thurs: 3/30: Conclusions  
**Essay 2 Due**

**Finals Week: Final Exam**