English 035: The Rise of the Novel

- instructor: Rachel Sagner Buurma
- semester: Fall 2019
- time: MWF 10:30-11:20
- location: LPAC 301
- office: LPAC 302 and Parrish W201
- office hours: W 12-3 in LPAC 302 and by appointment
- email: rbuurma1@swarthmore.edu
- eligible for GSST and INTP credit; fulfills the 18th/19th c distribution in the English major and minor

Why do we read novels? Why did people in the past read novels? How has the history of novel-reading shaped the way we think about ourselves, about other people, and about the world? In order to answer these questions, this course covers the long history of the novel in English considered as an aesthetic form, a record of social life, and a scaffolding on which which we build our experience of the world.

We will examine the development of the novel from its origin in a multiplicity of different literary genres in the eighteenth century to its Victorian incarnation as a "realist" and middle-class form. We will then go on to examine the appropriation of the novel as high art by Modernist writers and its subsequent return to its multi-genre roots later in the twentieth century alongside an expansion of what kinds of characters' identities are embodied in literary realism. We will trace changes in the novel's treatment of themes such as publicity and privacy, the role of gender and sexuality in social life, the significance of monetary exchange, and the proper relation between the author and his or her text. We will pay close attention to questions of realism and fantasy, and will think about how the novel's form and content work together to create literary meaning. Surveying the main critical narratives of the novel's "rise" or development, we will also ask how the novel's production, circulation, reception, and materiality – how it was composed, printed, published, bought, sold, borrowed, and read - might offer us a counter-narrative to more conventional interpretations of the novel and its origins. We will do this through a close attention to careful reading of landmark canonical novels and authors, a survey of the main critical and theoretical approaches to the novel, and an investigation of printing and publication history.

In addition to reading canonical novels and watching the core concepts of the genre unfold over the course of three centuries, we will play with early editions of old books in digital and physical form and explore text analysis techniques for the "distant reading" of large corpuses of novels in order to question all kinds of accounts of the novel's "rise.".

By the end of the semester you will be able to close read a novel (and explain why, given the

history of close reading and novels, this is a strange thing to do); tell multiple stories about the history of prose fiction in English and construct your own; understand the place of literary criticism in literary history; construct a corpus and perform basic text analysis on it; and interpret material form as aspect of literary meaning.

This class is suggested for current and future readers, writers, critics, and reviewers of fiction, fans of experimental-genre literary criticism, aspiring librarians and information scientists, and students interested in exploring humanities applications of computational techniques.

Week 1: *Robinson Crusoe* (1719)

September 2

- welcome and introduction
- the rise of the novel in title pages
- "Rise"? "Novel"? Survey course? Genre course?
- canon and archive: How does what we are reading in this course compare with other similar courses taught elsewhere?

September 4

- *Robinson Crusoe*, 3 (Preface)-56
- *There, There*, Prologue (3-11)
- George Lukacs, a page from *The Theory of the Novel*
- close reading a novel (in class handout)

September 6

- *Robinson Crusoe*, continued
- http://www.harkavagrant.com/index.php?id=286
- selection from Watt, *The Rise of the Novel*
- Exercise 1/2 assigned

Week 2: *Robinson Crusoe* (1719)

September 9

- *Robinson Crusoe*, 57-241
- republication history of Robinson Crusoe
- strategies for reading criticism

September 11

- *Robinson Crusoe*, continued

September 13

- *Robinson Crusoe* continued (possibly also begin reading *Pamela*)
- Catherine Gallagher, "The Rise of Fictionality," pp. 336-349, 361
- Exercise 1/2 due

Week 3: *Pamela* (1740)

September 16

- *Pamela*, 11-238 (update)
- short paper assigned

September 18

- *Pamela* chapter summary (pdf)
- *Pamela* 476-503
- Exercise 3 assigned

September 20

- Nancy Armstrong, from *Desire and Domestic Fiction*

Week 4: *Pamela* and *Shamela* (1741)

September 23

- *Shamela*, all; bring *Pamela* text back to class as well

September 25

- *Shamela*, continued
- Frances Ferguson, from "Rape and the Rise of the Novel"
- Exercise 3 due; exercise 4 assigned

September 27

- McKeon, "Generic Transformation and Social Change"

Draft of short paper thesis due on September 29th

Week 5: *Evelina* (1778)

September 30

- *Evelina*, 1-200
- no class (Rosh Hashanah)

October 2

- *Evelina*, 200-250
- Exercise 4, steps 1-5 due; exercise 5 assigned

October 4

- *Evelina*, 250-300
- tiny tiny bit of Tristram Shandy
- Jurgen Habermas, from *The Structural Transformation of the Public Sphere*
- Exercise 4 write-up due

Short paper preparation due October 6

Week 6: *Evelina* (1778) continued

October 7

- Evelina, 300-450
- Free indirect discourse and narrative monologue handout based on Cohn, *Transparent Minds* and Ferguson, "Jane Austen, Emma, and the Impact of Form"
- Exercise 5 assigned

October 9

- Evelina, 300-450

October 11

- Short paper due by midnight October 13th
- no class (Professor Buurma at Columbia)

Short paper to Dropbox "short paper" folder by midnight on October 13th (or first thing October 14th, however you see it).

Week 7: October Holiday

Note: read *Northanger Abbey* and excerpts from *A Woman of Color*.

Week 8: *Northanger Abbey* (1778)

October 21

- *Northanger Abbey*, 36-240 (all)
- *A Woman of Color* (excerpt)
- possible title page printing workshop in McCabe Liberary, time tba

October 23

- *Northanger Abbey*, continued
- Exercise 5 due; Exercise 6 assigned
- reminder of Dorrit Cohn handout on narrated monologue and free indirect discourse

October 25

- *Northanger Abbey*, continued
- *A Woman of Color*, continued
- Benedict Anderson, from *Imagined Communities*

Week 9: *The Moonstone*

October 28

- *The Moonstone*, first half

October 30

- *The Moonstone*, continued

November 1

- Michel Foucault, from *Discipline and Punish*
- D.A. Miller, from *The Novel and the Police* (chapter 2, 41-45, 52-57)

Week 10: *The Moonstone*, second half

November 4

- *The Moonstone*, second half

November 6

- Exercise 6 due; exercise 7 assigned
- *The Moonstone*, continued

November 8

- *The Moonstone*, continued
- Roland Barthes, "The Reality Effect"

Week 11: Henry James, *Daisy Miller*

November 11

- *Daisy Miller*, all
- final paper/project assigned

November 13

- *Daisy Miller*, continued

November 15

- *Daisy Miller*, continued
- Exercise 7 due; Exercise 8 assigned
- + Exercise 8 warm-up: command line the hard way
- Jameson, "The Realist Floor-plan"

Week 12: Virginia Woolf, *To The Lighthouse* (1927)

November 18

- *To The Lighthouse* first half

November 20

- *To The Lighthouse*

November 21

- no class (Professor Buurma at SSHA)

Week 13: *To The Lighthouse*, finish

November 25

- *To The Lighthouse*, continued
- Erich Auerbach, "The Brown Stocking" from *Mimesis*
- Discuss criticism exam

November 27

- *To The Lighthouse*, continued
- Exercise 8 due

November 29

- Thanksgiving Break; read *There, There*

Week 14: Tommy Orange, *There, There* (2018)

December 3

- *There, There*, 3-155 or more
- Final paper/project plans due; final paper meetings with me this week

December 5

- exercise 8 due
- David Treuer, from *Native American Literature: A User's Guide*

December 7

- In-class criticism exam

Week 15: *There, There*

December 10

- *There, There*, 155-290
- The end of the novel
- Conclusions

Final papers/projects due by midnight, Dec 22

Texts and Assignments

Course texts: novels and short stories

- Daniel Defoe, *Robinson Crusoe*. London: Penguin, 2003. ISBN: 0141439823
- Samuel Richardson, *Pamela*. Oxford: Oxford University Press, 2008. ISNB: 978-0199536498
- Eliza Haywood and Henry Fielding, *Anti-Pamela and Shamela*. Toronto: Broadview Press, 2004. ISBN: 155111383X
- Frances Burney, *Evelina*. London: Penguin. ISNB: 0140433473
  Jane Austen, *Northanger Abbey*. Penguin. ISBN: 978-0141439792
- Wilkie Collins, *The Moonstone*
- Henry James, *Daisy Miller and Other Tales*. Penguin. ISBN: 978-0141389776
- Henry James, "The Figure in the Carpet." Available on Dropbox.
- Virginia Woolf, *To the Lighthouse* Harvest Books ISBN: 0156907399
- Tommy Orange, *There There* Knopf, 2018 ISBN: 978-0525520375

These books, unless otherwise noted, are available at the Swarthmore bookstore. You are also welcome to buy these books online or at a different store. Be aware that you need to have your own copy of the specific edition of each of the books listed above. Sadly, ebook readers are not yet robust enough for the lightening-fast page-turning and passage-navigating we will be doing in the class, so they are not an alternative to printing pdfs or buying books, unless of course you are using an e-reader or other technology because of a documented accessibility requirement.

Course texts: criticism

- Georg Lukacs, from *The Theory of the Novel*
- Ian Watt, from *The Rise of the Novel* (1957)
- Erich Auerbach, from *Mimesis: The Representation of Reality in Western Literature* (1946; English translation ?)
- Jürgen Habermas, from *The Structural Transformation of the Public Sphere* (1962; English translation 1989)
- Roland Barthes, "The Reality Effect" (1968;)
- Benedict Anderson, from *Imagined Communities* (1983)
- Michel Foucault, "Panopticism" from *Discipline and Punish* (1975; English translation 1977)
- Dorrit Cohn, from *Transparent Minds* (1978)
- Michael McKeon, "Generic Transformation and Social Change: Rethinking the Rise of the Novel" (1985)
- Fredric Jameson, "The Realist Floor-plan" (1985)

- Frances Ferguson, from "Rape and the Rise of the Novel" (1987)
- Nancy Armstrong, from *Desire and Domestic Fiction* (1987)
- D.A. Miller, from *The Novel and the Police* (1988)
- David Treuer, from *The Native American Novel: A User's Guide" (2005)
- Catherine Gallagher, "The Rise of Fictionality" (2006)

All of the critical readings will be available in our Dropbox. I will be inviting you to the Dropbox shortly; if you prefer to use an email addresses other than your Swarthmore one, make sure you let me know.

Please be sure to print out the critical texts and bring them to class with you on the relevant days.

Additional reading

While it is in no way necessary for you to read ANY of these additional texts (except potentially during preparation for your final paper), in the "extra reading" course documents folder you will find some lists of texts should you wish to do more reading on a particular novel, or on the history of theory of the novel more generally. You should also feel free to consult me about what additional reading might best fit your interests.

Reading assignments

Because novels are, almost by definition, long, some of our reading assignments will necessary be lengthy. Weekly reading assignments will generally be between 150 and (much less often) 250 pages of novel (between about 25,000 and 100,000 words) and between 5 and 20 pages of secondary reading. We all read different texts in different ways at different rates; on average, a college student will probably read 30-40 pages of novel an hour and 10-20 pages of criticism an hour; this estimated average reading pace includes note-taking and some time for pausing, reflection, and rereading. So for example our first week you will read 50 pages of novel and five pages of criticism, and should therefore plan on 2-3 hours of reading. In our second week - an example of a longer assignment than ususal - you will read 200 pages of novel and 15 pages of criticism, and so you should plan on setting aside 6-7 hours of reading. (All assignments for this class should more or less fit within the guideline of three hours of out of class work for every fifty minutes of in-class work; on average, a class that meets for three hours a week will require 9-10 hours of work outside the classroom on average.)

I recommend that you look at the syllabus and plan to start reading longer assignments ahead of time. There may be reading quizzes – covering both novels and critical/theoretical readings - as necessary. There will also be optional raeding labs.

Exercises

You will complete 9 short exercises designed to introduce you to some aspects of computationally-assisted literary study. No previous experience is required. These exercises include will be supported by optional open lab sessions on Sunday evenings allowing you to seek expert advice on questions you may have and/or work on your exercise in company with other students and in consultation with Neel Gupta ngupta1@swarthmore.edu, our RA. They are graded as complete/incomplete, but cumulative excellent and creative work on them will be noticed and rewarded in your overall participation grade.

Informal writing

http://rise19.rachelsagnerbuurma.org/

We will use this site as our informal response-writing/link-and-image-sharing platform. I will invite you to create an account shortly. We will post our responses to exercises and other occasional short response assignments. You are also welcome - invited! encouraged! - to post links with comments, images, quick thoughts, etc as they occur to you.

Remember to keep your own copy of anything you post to Known.

When you post, think about adding tags. Assignments will have required hashtags, but you can also add your own. For example, your post for assignment 1 should include the tags #RobinsonCrusoe #Assignment1 #NER - but you may choose to add other generally relevant tags (#list) or tags that are particular to your findings and interpretation (#capitalism #bears etc).

The Known platform's privacy settings allow you to share your posts with "members only" (in this case, the other members of the class and anyone else for whom I create a guest account) or to make them "public." This is up to you; you may choose to share some posts publicly and not others. I may ask you to make responses to certain sites public.

For more on Known, visit their website and read this piece on Known by Audrey Watters. If you are interested in learning about hosting your own online writing platforms, consider a Reclaim Hosting account or talk to me; I will schedule an informal workshop for anyone who is interested.

Known supports Markdown, a lightweight plain text formatting syntax designed to be read by both people and machines. Documents formatted in Markdown convert easily to html, pdf and other formats (Word, etc). We will discuss this more in class. (If you are interested before then, very quick basics are here; for more comprehensive info look at Commonmark, an effort to better specify and document Markdown.)

Short paper

This is a 4-5 page paper; it will focus on detailed readings of a single novel. Specifics of the assignment to be discussed further in class.

Final paper or project

This assignment will incorporate secondary sources and some independent research (specifics of the assignment to be discussed further in class). It can take many different forms. You may choose to write a more traditional research paper; you may write a paper in the form of a longer book review; you may draft your own theory of the novel; you may build on our text analysis exercises to complete a project based in part or in whole on text analysis of a corpus; you may do something else.

Criticism exam

This 50-minute exam is designed to text your knowledge of the critical and theoretical readings. We will devote a day to reviewing for it at the end of the semester. I will be very clear about the exam's format and content.

Weekly class format

Though this will certainly vary as needed, in general our Mondays will be dedicated to some overview of major questions and issues related to the week's novel along with contextualization and background, sometimes partially in the form of lecture but including discussion. Wednesdays we will tend to delve into particular passages in more depth and discuss our computationally-assisted exercises. Fridays we will discuss critical readings together (sometimes in smaller groups at first) before coming to a modicum of closure via those critical readings and briefly setting up for the following week. At the end of each class we will aim to briefly remind ourselves what we've learned, connect it back to previous concepts and texts, and record the results in some form.

Policies and Advice

Grading

- 20% in-class participation
- 20% exercises, posts, and quizes
- 25% short paper
- 10% criticism exam
- 25% final paper or project

Laptops and phones

This policy is constantly in flux for me across courses and semesters, but this year in this class I am going to ask that you do not use a laptop, tablet, or phone for note-taking during class time unless we specifically need one for our class activities. We may change this policy over the course of the semester. If you are a hardcore computer note-taker come discuss your strategy for preventing your computer from distracting you and I may make an exception. I'll also ask that you silence and put away your mobile phone for the duration of class. Disability accommodations requiring the use of a computer or other device are of course an exception.

Attendance and due dates

Because this is a discussion-oriented class, attendance is essential. Missing more than three class sessions will result in a lowered grade (1/3 of a grade per additional unexcused absence) unless you have a valid excuse confirmed by your advisor or class dean. Remember to reserve some of your absences for the possibility of missing class due to routine illness like the flu or a bad cold. Late papers work similarly. Each of you has a single-use three-day-late pass; note that you have used it on the paper or assignment when you turn it in. After that and on other assignments, you will incur a penalty (1/3 of a grade per three days late) unless you have a similarly valid excuse. So if a paper is due on Friday midnight and you don't turn it in until the following Thursday evening, that's 2/3 of a grade late, making an actual B+ paper, for example, into a recorded B-.

Plagiarism

Plagiarism is a very serious offense. It includes both the direct copying of the words of another person without crediting him or her and paraphrasing the ideas of another person without giving credit. See the English department's guidelines on how to properly cite sources here: http://www.swarthmore.edu/x10027.xml
If you have any questions about how to properly cite another person's work, please do not hesitate to ask me.

English Major/Minor distribution requirement

This course fulfills the 18th/19th c distribution in the English major and minor. It is eligible for GSST and INPT credit.

Accommodations

I want to work to make sure that everyone in this class has the access to the materials, resources, and support they need in order to learn most effectively. You are always free to talk to me about your own situation. A key Swarthmore resource in this area is the Office of

Student Disability Services. Their accommodations policy is here:

> If you believe you need accommodations for a disability or a chronic medical condition, please contact Student Disability Services (Parrish 113W, 123W) via e-mail at studentdisabilityservices@swarthmore.edu to arrange an appointment to discuss your needs. As appropriate, the office will issue students with documented disabilities or medical conditions a formal Accommodations Letter. Since accommodations require early planning and are not retroactive, please contact Student Disability Services as soon as possible. For details about the accommodations process, visit the Student Disability Services website. You are also welcome to contact me [the faculty member] privately to discuss your academic needs. However, all disability-related accommodations must be arranged, in advance, through Student Disability Services.

Dean's Discretionary Fund and Dean's Office resources for basic needs

If purchasing your textbooks or other materials for this or any other class present a serious financial difficulty for you, you should be aware of the Dean's Discretionary Fund and other resources such as the Course Book Collection in Underhill Library in Lang Music.

The Dean's Office describes the fund this way:

> The spirit of this funding is primarily to support emergency circumstances and priority is given to students in the highest financial need tiers. Funding is usually limited to under $500 and most grants are under $300. Please note the Dean's Office may not be able to fulfill all requests.

> Examples of eligible non-academic requests include, but are not limited to, expenses associated with emergency medical, dental, vision procedures, unanticipated trips home due to a family emergency, and various fees related to postgraduate opportunities.

The Student Life office at Swarthmore is very committed to making sure that all students having living situations that support their ability to work and live here successfully. If you find that you are having sustained difficulties with your food or housing situation and believe that this may affect your course performance, you should contact your class dean; you are also free to contact me if you wish so that I can help you find the support you need.

If you have trouble accessing the Discretionary Fund or other resources in the Dean's Office, please feel free to come speak with me so that I can help.

Syllabus acknowledgements

The first version of this course was inspired by Sanjay Krishnan's syllabus for his Rise of the

Novel class. Some of the other syllabi I have read while constructing this one are listed on my Pinboard.

The archival version of our syllabus will be deposited in our Dropbox folder. The most up-to-date copy of our syllabus and exercises will be available on github: https://github.com/rbuurma/rise-2018