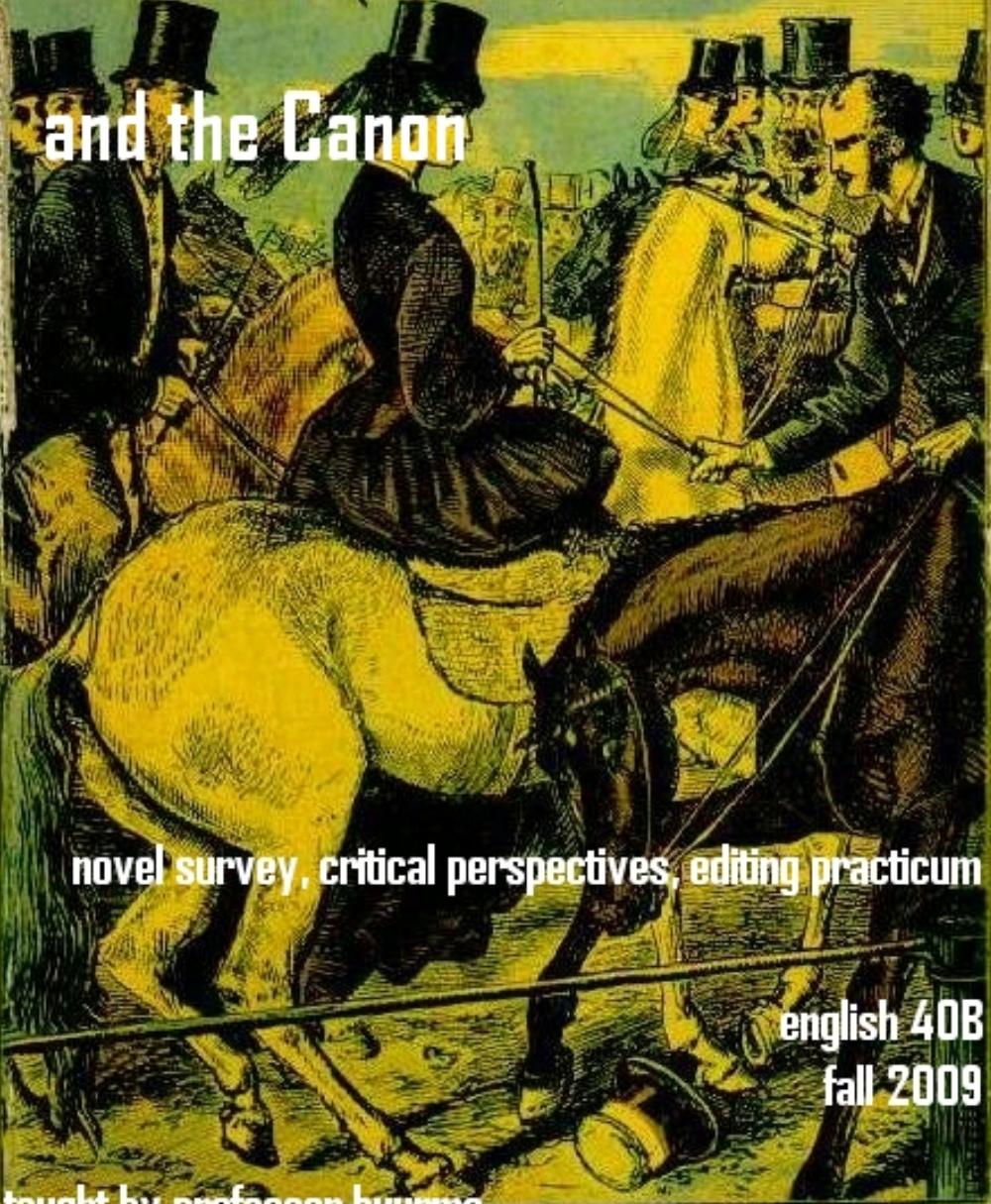


PRICE TWO SHILLINGS

# ANONYMA

The Nineteenth-Century Novel  
FAIR BUT FRAUD.

and the Canon



novel survey, critical perspectives, editing practicum

english 40B  
fall 2009

taught by professor buurma

ANGEL COURT, STRAND

# *The Nineteenth Century Novel and the canon*

English 040B • Fall 2009 • M 1:15-4 • LPAC 301

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**Office hours: W 1-4 and by appointment**

Why have some nineteenth-century novels survived to be read by generations (Austen's *Emma*, Stoker's *Dracula*), yet others were massively popular for a moment but now are never seen (Brunton's *Discipline*, Rymer's *Varney the Vampire*) and still others seem to come in and out of fashion cyclically (Trollope's *Barchester Towers*)? In this course we will look at some of the most and some of the least currently well-known of nineteenth-century novels, asking how and why such novels came to literarily live or die. Crossing a wide range of novelistic genres, this class examines the nineteenth- and twentieth-century process of canon-building while also asking larger questions about these novels in their literary, cultural, and historical contexts. The nineteenth-century novel increasingly sought to distinguish itself from earlier forms of the novel by representing itself as a more generically coherent, culturally refined, and resolutely literary product than the eighteenth century produced. At the same time, debates about the impact of the novel upon literary culture and national morality went on throughout the century, as literary critics and clergymen alike wondered if the novel was a potential agent of positive social change, or a harbinger of moral and intellectual decline. Why was the nineteenth-century novel such a focus of controversy and interest to the nineteenth-century reader and to the twentieth-century literary critic alike? Focusing on questions of novelistic narration and realism as well as the treatment of gender, sexuality, race, and class, we will ask what defined the nineteenth-century novel as well as study how it changed over time. To facilitate our studies we will read selections from time-tested criticism of the nineteenth-century novel. This class will also include an editing practicum: as one of our major projects we will collectively write a proposal for an edition of an out-of-print nineteenth-century novel, therefore participating in (and in a small, local way seeking to transform) some of the practices of canonization we study.

## **The 1810s**

**Week I**      **Jane Austen, *Emma***  
August 31      Welcome and Introduction: the class, the syllabus, the canon, the library

**Week II**      **Mary Brunton, *Self-Control* and *Emma***  
September 7      *Self-Control*, volume I  
Dorrit Cohn, "Narrated Monologue" excerpt from *Transparent Minds*  
D.A. Miller, short excerpt from *Jane Austen and the Secret of Style*  
Broadview Editions proposal guide, style guidelines, 2 sample proposals  
Research exercise: 19<sup>th</sup> century editions of *Self-Control*  
Editing exercise: the copy-text and the note on the text  
Reading blog: close reading a short passage from *Emma*, with Dorrit Cohn in mind

<b>Week III</b>	<b><i>Self-Control</i></b>
September 15	<i>Self-Control</i> , volume II
	Guillory, "Canon"
	Sutherland, "Jane Austen and the Invention of the Serious Modern Novel"
	Moretti, brief excerpt from <i>Atlas of the European Novel</i>
	Research exercise: canon vs classroom (the world of 19 <sup>th</sup> c novels)
	Editing exercise: contextualizing the novel within its genre
	Reading blog: distant reading
	Short paper assigned

### The 1860s

<b>Week IV</b>	<b>Charles Dickens, <i>Great Expectations</i></b>
September 21	<i>Great Expectations</i> , first half
	Freedgood, from <i>The Ideas in Things</i>
	Price, from <i>The Anthology and the Rise of the Novel</i>
	Broadview edition guidelines and sample proposals
	Research assignment: contemporary reviews in 19 <sup>th</sup> c periodicals
	Editing assignment: representing contemporary opinion
	Reading blog: searching and excerpting
<b>Week V</b>	<b>Charles Dickens, <i>Great Expectations</i> ( bildungsroman, inheritance, realism)</b>
September 28	<i>Great Expectations</i> , second half
	John Sutherland, Who Were the Victorian Novelists?
	Annabel Patterson, "Intentionality"
	Research exercise: using authors' letters
	Editing exercise: "the shadow of no parting"
	Reading blog: reading material form (descriptive bibliography exercise)
	Reading blog: editing project ideas (individual; see list of suggestions)
	Short paper due
<b>Week VI</b>	<b>Charles Reade, <i>Hard Cash</i> (it-narrative, inheritance, realism)</b>
October 5	Charles Reade, <i>Hard Cash</i> , all
	Roland Barthes, "The Reality Effect"
	Fredric Jameson, "The Realist Floor-Plan"
	Research exercise: identifying cultural contexts
	Editing exercise: writing a footnote I (identifying, describing, method, practice)
	Reading blog: skimming
<b>Week VII</b>	
October 12	Fall Break – no class – read our editing project novel

<b>Week VIII</b>	<i>Mystery Novel</i>	<b>***meet at Penn library***</b>
October 19	Finish reading our editing project novel Critical readings TBA Research exercise: Editing exercise: Reading blog:	

### The 1880s-1890s

<b>Week IX</b>	<i>Linton, The Rebel of the Family</i>
October 26	<i>The Rebel of the Family</i> , first half Tuchman and Fortin, from <i>Edging Women Out</i> , and responses Research exercise: Editing project work: Reading blog: <b>Final paper assigned</b>

<b>Week X</b>	<i>The Rebel of the Family</i>
November 2	<i>The Rebel of the Family</i> , second half Critical reading, TBA Research exercise: Editing project work: Reading blog:

<b>Week XI</b>	<i>Wilde, The Picture of Dorian Gray</i>
November 9	<i>The Picture of Dorian Gray</i> , all Selected trial transcripts Critical reading, TBA Research exercise: Editing project work: Reading blog:

<b>Week XII</b>	<i>Stoker, Dracula</i>
November 16	<i>Dracula</i> , first half Jennifer Wicke, "Vampiric Typewriting" Research exercise: Editing project work: Reading blog:

<b>Week XIII</b>	<i>Dracula</i>
November 23	<i>Dracula</i> , second half
	Jennifer Fleissner, "The Stenographer's Stake in Dracula"
	Editing project work
	Final paper prospectus due
<b>Week XIV</b>	<i>Allen, The Type-writer Girl</i> ; Conclusions
November 30	<i>The Type-writer Girl</i> , all
	Edition proposal in mail!

## Assignments

### Blog

<http://novelandthecanonfall2009.blogspot.com/>

We will write several assigned short blog posts over the course of the semester; assignments will respond to the course readings in the form of focused close readings, article summaries, etc. However, you also may – and should – use the blog to post significant and interesting questions, comments, and discoveries relating to our week's work as they occur to you.

Please post to the blog by **midnight Sunday before the day the blog assignment appears on the syllabus**. For example, blog post #1, "reading *Emma* with Dorrit Cohn in mind," is included under week II, September 7 2009, and is thus due to the blog by midnight on September 6.

### Research and editing exercises

This is a research intensive class. "Research intensive" means that in addition to reading and responding to the texts included on the syllabus according to the terms and questions I put forward, you will be learning to both ask and answer your own questions about nineteenth-century literature and culture. Practically, this means that almost every week in addition to the regular readings we will complete a short research exercise designed to acquaint you with specific research tools and skills. These exercises are designed to complement and build on one other and will prepare you to frame, research, and write your final paper and the edition prospectus. They are graded pass/fail; if you complete the exercise, you pass! If you don't, you fail. You may miss one. Because these exercises will be discussed in class on their due date, they may not be handed in late. You are free to talk to one another about the exercises, but make sure that you actually go through all of the steps of the exercise yourself.

The **editing exercises** draw on the research exercises in order to begin to give you a sense of how the research skills you are learning may be put into the practice of editing as well as research paper-writing. They are similarly pass/fail.

### **Short paper**

This paper – which draws on your blog work – need address only a single novel, and does not require any research. It should make an argument about one of the novel's we've read – or one that you have begun to explore on your own – based entirely on close readings.

### **Editing project**

This collective project draws on our research and editing exercises to produce a full proposal for a Broadview-style edition of an out-of-print nineteenth-century novel. The proposal will be reviewed by Marjorie Mather, the English editor at Broadview Press. More detail in class.

### **Final paper prospectus**

The final paper prospectus outlines your working thesis, offers some key readings, and includes an annotated bibliography of historical and theoretical sources upon which you will draw.

### **Final research paper**

Your 12-15 page final paper should include references to at least six secondary sources and at least eight primary sources in addition to the novel. It should demonstrate that you grasp the main concepts and approaches of the secondary literature. It should then stake out your own distinct literary-critical claim about the novel, situating this claim within the context of the existing literature in your specific topic. Your paper should also demonstrate your ability to locate and integrate material – such as book reviews, newspaper articles, other literary works, or history – contemporary to the novel you plan to focus on. If this seems intimidating, DON'T WORRY - we will work on these skills over the course of the semester as we complete each short research exercise.

## **Policies and Advice**

### **Grading**

20% class participation (includes blog posts, participation in discussion, and quizzes)

20% research and editing exercises

15% short paper

15% editing project

30% proposal and final paper

### **Plagiarism**

Plagiarism is a very serious offence. 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. If you have any questions about how to properly cite another person's work, please do not hesitate to ask me.

## **Attendance and due dates**

Because this is a discussion-oriented class, attendance is essential. Missing more than one class session will result in a lowered grade unless you have a valid excuse processed through the advising system. Late papers will not be accepted without a similarly valid excuse UNLESS you have contacted me 48 hours before the paper's due date and received an extension.

## **Books**

These books are available at the bookstore:

[Jane Austen, *Emma* Broadview ISBN-13: 978-1551113210 (a few copies only)]

Charles Dickens, *Great Expectations* Penguin ISBN-13: 978-0141439563

Eliza Lynn Linton, *The Rebel of the Family*, Broadview Press ISBN-13: 978-1551112930

Bram Stoker, *Dracula*, Norton ISBN-13: 978-0393970128

Oscar Wilde, *The Picture of Dorian Gray*, Broadview Press ISBN-13: 978-1551111261

[Grant Allen, *The Type-writer Girl*. Broadview Press ISBN-13: 9781551115290 not yet in]

You are also welcome to buy the 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. (Make sure the ISBN number of the listing above matches the ISBN number of the book you buy.)

All other texts will be available on Blackboard. Please print out, read, mark up, and bring to class (on paper, not on a computer) ALL of the texts assigned for each week.

## **Citation manager.**

I recommend that you choose the excellent **Zotero** as your citation manager to help you organize the plethora of citations you will collect this semester. Go to <http://www.zotero.org/> in order to learn more and set up an account.

## **Reading assignments**

Because nineteenth-century novels tend to be long, some of our reading assignments will necessarily be lengthy. Weekly reading assignments will generally be between 150 and (less often) 250 pages of novel and five to thirty pages of secondary reading. I recommend that you look at the syllabus and plan to start reading longer assignments ahead of time.