

THE RISE OF THE NOVEL
AND THE RISE OF ADVERTISING

ARTWORK BY FREDERICK WALKER

MWF
11:30
TO
12:20

TAUGHT BY PROFESSOR BLURMA

The

The Rise of the Novel

(and the Rise of Advertising)

(and the Preparation of the Novel)

English 35 • Fall 2012 • MWF 11:30-12:20 • LPAC 301

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In this course we will examine the development of the novel from its origin in a multiplicity of diverse 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. 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 will think about how the novel’s form and content work together to create literary meaning. First surveying the main critical narratives of the novel's "rise" or development, we will move on to see how the concept of advertising – including advertisements for novels and representations of advertising within novels - might offer us a counter-narrative to more conventional interpretations of the novel and its origins. We will also spend time examining the material forms of some novels and will learn about how they were published and circulated. And – in a small experimental unit – we will use Roland Barthes’ *The Preparation of the Novel* as a jumping-off point for thinking about what it means to prepare to research and write a novel.

Schedule

Week I	<i>Robinson Crusoe</i> (1719)	
September 3	Welcome and Introduction	
September 5	<i>Robinson Crusoe</i> , 1-56	
September 7	<i>Robinson Crusoe</i> , continued	
Week II	<i>Robinson Crusoe</i>	
September 10	<i>Robinson Crusoe</i> , 57-241	
September 12	<i>Robinson Crusoe</i> , continued	
September 14	selection from Watt, <i>The Rise of the Novel</i>	
Week III	<i>Pamela</i> (1740)	group 1
September 17	<i>Pamela</i> , 11-238	
September 19	chapter summary (pdf); <i>Pamela</i> 476-503; short paper assigned	
September 21	selection from Armstrong, <i>Desire and Domestic Fiction</i>	
Week IV	<i>Pamela and Shamela</i> (1741)	group 2
September 24	<i>Shamela</i> , all	
September 26	McKeon, "Generic Transformation and Social Change"	
September 28	[no class]	

Week V	<i>Evelina</i> (1778)	group 3
October 1	<i>Evelina</i> , 1-200	
October 3	<i>Evelina</i> , 200-300; descriptive bibliography assignment assigned	
October 5	selection from Barthes, <i>The Preparation of the Novel</i>	
Week VI	<i>Evelina</i>	group 4
October 8	<i>Evelina</i> , 300-450	
October 10	<i>Evelina</i> , continued; explore Asylum for Orphan Girls http://tinyurl.com/9axzvrq	
October 12	selection from Habermas, <i>The Structural Transformation of the Public Sphere</i> short paper due by midnight October 12nd	
Week VII	October Holiday – you may wish to read ahead and begin <i>The Moonstone</i>	
October 15	October Holiday – no class	
October 17	October Holiday – no class	
October 19	October Holiday - no class	
Week VIII	<i>Northanger Abbey</i> (1818)	group 1
October 22	<i>Northanger Abbey</i> , 36-240 (all); selections from NA appendix	
October 24	<i>Northanger Abbey</i> , continued	
October 26	Barthes, "The Reality Effect"	
Week IX	<i>The Pickwick Papers</i> (1836-7) and <i>Cranford</i> (1851-3)	group 2
October 29	selections from <i>The Pickwick Papers</i> ; <i>Cranford</i> , 1-179 (all)	
October 31	<i>Pickwick</i> and <i>Cranford</i> , continued	
November 2	selection from Anderson, <i>Imagined Communities</i>	
Week X	<i>The Moonstone</i> (1868)	group 3
November 5	<i>The Moonstone</i> , 3-271	
November 7	<i>The Moonstone</i> , continued; final paper assigned	
November 9	selection from Foucault, <i>Discipline and Punish</i> selection from Miller, <i>The Novel and the Police</i> (Introduction and ch 2)	
Week XI	<i>The Moonstone</i>	group 4
November 12	<i>The Moonstone</i> , 272-472	
November 14	<i>The Moonstone</i> , continued	
November 16	Said, from <i>Orientalism</i>	
Week XII	<i>Daisy Miller</i> (1878)	group 1
November 19	<i>Daisy Miller</i> , all	
November 21	no class – Thanksgiving break (begin reading <i>A House for Mr. Biswas</i>)	
November 23	no class – Thanksgiving break	
	Research project due by midnight November 26	
Week XIII	<i>Ulysses</i> (1922)	group 2
November 26	James, "The Figure in the Carpet", "The Art of Fiction" Final paper meetings with me this week	
November 28	Jameson, "The Realist Floor-plan"	
November 30	<i>Ulysses</i> , "Nausicaa" chapter	

Week XIV	<i>A House for Mr. Biswas</i> (1961)	group 3
December 3	<i>A House for Mr. Biswas</i> , 5-292	
December 5	Homi Bhabha, "The World and the Home"	
December 7	in-class criticism exam	
Week XV	<i>A House for Mr. Biswas</i>	group 4
December 10	<i>A House for Mr. Biswas</i> , 292-564	
	Conclusions	

Final paper due Sunday, December 16th, 2012

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, 2001. ISBN: 978-0199536498
 Eliza Haywood and Henry Fielding, *Anti-Pamela* and *Shamela*. Toronto: Broadview Press, 2004.
 ISBN: 155111383X
 Frances Burney, *Evelina*. London: Penguin. ISBN: 0140433473
 Jane Austen, *Northanger Abbey*. Broadview. ISBN 1551114798
 Charles Dickens, *Pickwick Papers*. Selections available on Blackboard.
 Elizabeth Gaskell, *Cranford*. Oxford University Press ISBN 0192832093
 Wilkie Collins, *The Moonstone*. Penguin. ISBN 0140434089
 Henry James, *Daisy Miller*. Penguin. ISBN 0140432620
 James Joyce, "Nausicaa" chapter of *Ulysses*. Available on Blackboard.
 V. S. Naipaul, *A House for Mr. Biswas*. Vintage. ISBN 0375707166

These books 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. I do recommend that you print on both sides and, if your eyesight is up to it, two pages per side.

Course texts: criticism

Benedict Anderson, from *Imagined Communities*
 Nancy Armstrong, from *Desire and Domestic Fiction*
 Roland Barthes, "The Reality Effect"
 Michel Foucault, "Panopticism" from *Discipline and Punish*
 Catherine Gallagher, "The Rise of Fictionality"
 Jürgen Habermas, from *The Structural Transformation of the Public Sphere*
 Henry James, "The Art of Fiction"
 Fredric Jameson, "The Realist Floor-plan"
 George Levine, from *The Realistic Imagination*
 Michael McKeon, "Generic Transformation and Social Change: Rethinking the Rise of the Novel"
 D.A. Miller, from *The Novel and the Police*
 Ian Watt, from *The Rise of the Novel*

All of the critical readings will be available in pdf form 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 pdf format 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 necessarily be lengthy. Weekly reading assignments will generally be between 150 and (much less often) 250 pages of novel and five to twenty pages of secondary reading. I recommend that you look at the syllabus and plan to start reading longer assignments ahead of time. There may be occasional reading quizzes – covering both novels and critical/theoretical readings - as necessary.

Informal reading responses

Each of you will be assigned to a reading-response group. **Three times during the semester**, I will ask you to write a short post (about 250 words) in response to the week’s reading and post it to our class blog by **Sunday** night. You will usually get to choose your topic. Use this opportunity to think about something in the text that interested, puzzled, or surprised you, or to think about some specific aspect of the text you found difficult. Occasionally I will assign a question to which the postings should respond. **Six times during the semester**, during **the two weeks following your blog week**, I will ask you to comment substantially on one of your classmate’s blog posts. Example: I’m in group 1. I blog for week III; I then respond to at least one other person’s post during both weeks IV and V. I’m off during week VI (and week VII because of October break); it week VIII it is my turn to blog again. Blog responses are due by **Monday** night. They are assessed as part of your participation grade. Anytime you would like to check in with me about your blog progress, you may bring out copies of your posts and comments and bring them to my office hours to discuss them with me.

Short paper

This is a 4-5 page paper. It should make an argument based on close readings of one of the novels. Specific topics will be assigned in class on September 16th and the paper will be due to Blackboard by midnight on October 22rd. You may want to set up a conference with me to discuss the paper beforehand, but this is optional.

Research project

The research project designed to acquaint you with bibliographic description and ask you to think about other possible ways of describing or representing an eighteenth-century book; we will discuss specifics in class. It is a public assignment, which means that you should know and agree that it will be published on a website accessible to the general public. I will discuss this more in class. It will be assigned on October 3rd and due by midnight on November 23rd.

Final paper

This 10-12 page paper will incorporate secondary sources and some independent research (specifics of the assignment to be discussed further in class). You will learn all the research skills you need to write it over the course of the semester. It will be due to Blackboard by midnight on December 17th.

Criticism exam

This 50-minute exam is designed to test 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 contents.

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 along with contextualization and background, often partially in the form of lecture but including discussion. Wednesdays we will tend to delve into particular passages in more depth, and 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.

Policies and Advice

Grading

20% class participation (includes quizzes and blog posts)
20% 4-5 page paper
20% research project
10% criticism exam
30% 10-12 page final paper

Laptops and phones

This policy is constantly in flux for me, but this year in this class I am going to ask that you do not use a laptop, tablet, or phone for note-taking (or anything else) during class time. 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 are not covered by this policy.

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. 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.

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 will incur a penalty (1/3 of a grade per class day late) unless you have a similarly valid excuse. So if a paper is due on Friday and you don't turn it in until Wednesday, that's 2/3 of a grade late, making an actual B+ paper, for example, into a recorded B-.

Pre- and post-1830 Requirement

This class may count towards either the pre-1830 or the post-1830 requirement. To count towards pre-1830, your long final research paper must focus on a pre-1830 text (any text until and including *Northanger Abbey*); to count towards post-1830, it must focus on a post-1830 text (anything after *Northanger Abbey*). See me to discuss.

Accommodations for disability

If you believe that you need accommodations for a disability, please contact Leslie Hempling in the Office of Student Disability Services (Parrish 130) or e-mail lhempli1@swarthmore.edu to set up an appointment to discuss your needs. Leslie Hempling is responsible for reviewing and approving disability-related accommodation requests. As appropriate, she will issue students with documented disabilities an Accommodation Authorization Letter. Since accommodations require early planning and are not retroactive, please contact her as soon as possible. For details about the Student Disabilities Service and the accommodations process, visit <http://www.swarthmore.edu/student-life/academic-advising-and-support/student-disability-services.xml>. You are also welcome to contact me privately to discuss your academic needs. However, all disability-related accommodations must be arranged through Leslie Hempling in the Office Of Student Disability Services.