

Dr. Terra Caputo  
Spring 2011

**English 301: Forms of Fiction**  
**“The Rise(?) of the Novel: Romance and Realism in the 18<sup>th</sup> Century”**

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***Course Description:***

In 1957, Ian Watt’s influential *The Rise of the Novel* solidified the reputations of Daniel Defoe, Samuel Richardson, and Henry Fielding as the ex-officio fathers of the novel of “realism.” However, with feminist critics’ efforts to revise Watt’s traditional and highly gendered rise of the novel narrative and acknowledge women writers’ roles in the development of the modern novel, the romance novel has emerged as a possible literary “mother” to works like Defoe’s *Moll Flanders* and Richardson’s wildly famous *Pamela*. Though scholars have shown clearly the ways in which romance novels and novels of realism developed in tandem throughout the eighteenth century, these two forms of the novel are still considered antithetical, both in their form and literary legitimacy. Recently, scholars have challenged academia’s tendency to privilege the novel of realism as an elite form continue to reconsider the presumed differences between the two forms.

In this course, students will examine the relationship between the novel of realism and the romance as emerging forms in the long eighteenth century. Beginning with the widely read and translated French romance, Madame de Lafayette’s *The Princess of Cleves*, and concluding with Fanny Burney’s famous courtship novel, *Evelina*, students will examine the cultural, historical, and socio-political contexts that shaped evolving attitudes toward—and highly contentious debates about—the “novel” as a legitimate form in the 18<sup>th</sup> century. Students will be asked to think critically about traditional notions of “romance” and “realism,” both as they existed in 18<sup>th</sup>-century England and as they exist in our contemporary critical moment.

***Required Texts:***

Madame de Lafayette—*The Princess of Cleves* (Norton Critical Edition)

Backscheider and Richetti—*Popular Fiction for Women*

Eliza Haywood—*Love in Excess* (Broadview)

Daniel Defoe—*Moll Flanders* (Norton Critical)

Samuel Richardson—*Pamela* (Oxford)

Haywood, Eliza, and Henry Fielding—*Anti-Pamela and Shamela* (Broadview)

Charlotte Lennox—*The Female Quixote* (Oxford)

Fanny Burney—*Evelina* (Norton Critical)

**Course Requirements:**

The following are assumed, bare-minimum requirements of the course.

- **Regular attendance.** Unexcused absences will inhibit your academic progress and negatively impact your ability to succeed in the course. If you're not here for most class meetings, you won't pass the class.
- **Always submit polished written work.** Grammatical/mechanical/typographical errors and vague, thoughtless prose must be stripped from your work. I reserve the right to return unpolished work with a zero.
- **Keep up with the reading.** We will move quickly and cover a lot of ground during each class period, both in terms of the historical context and literary material. I guarantee if you get behind you'll stay behind. I will give periodic, unannounced quizzes. Missed quizzes will be recorded as zeros--no make-up quizzes.
- **Conscientious contributions to class discussion.** I expect you to arrive at every class meeting prepared to discuss the texts with rigor and sincere intellectual engagement. I will expect you to read carefully and will assume you have done the kind of thinking in advance of class that will enable energetic and dynamic discussions. Come to class ready to start a debate.
- **When in doubt, CITE.** Provide citations for any and all outside sources you include in any and all written work for this course, using current MLA formatting guidelines. Any instance of plagiarism will result in automatic failure of the course. Plagiarism is defined by the Allegheny Honor Code, as "using the ideas or words of another without citing the sources from which the ideas or words are taken." If you have questions about citation, please ask me or visit a writing consultant at the Learning Commons.

**Assignments:**

Quizzes and Contributions to Class Discussion: 20%  
Formal Essays: 80%

**Primary Course Readings (additional secondary materials will be assigned):**

Date	Day	Readings
1-19	Th	Introduction—Form, Romance, and the “Novel”
1-24	T	Introduction continued—the French romance tradition Madame de Lafayette— <i>The Princess of Cleves</i>
1-26	Th	Madame de Lafayette— <i>The Princess of Cleves</i>
1-31	T	Behn— <i>The History of the Nun</i> ; Manley— <i>The Secret History of Queen Zarah</i>
2-2	Th	Haywood— <i>Love in Excess</i> (Part One) <b>Essay #1 Due</b>

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2-7	T	Haywood— <i>Love in Excess</i> (Part Two)
2-9	Th	Haywood— <i>Love in Excess</i> (Part Three)
2-14	T	Aubin— <i>The Strange Adventures of Count de Vinevil</i> ; Barker— <i>Love Intrigues</i>
2-16	Th	Defoe— <i>Moll Flanders</i> (to p. 50)
2-21	T	Defoe— <i>Moll Flanders</i> (to p. 103)
2-23	Th	Defoe— <i>Moll Flanders</i> (to p. 160) <b>Essay #2 Due</b>
2-28	T	Defoe— <i>Moll Flanders</i> (to p. 214)
3-2	Th	Defoe— <i>Moll Flanders</i> (to end)
3-7	T	Richardson— <i>Pamela</i> (to p. 22)
3-9	Th	Richardson— <i>Pamela</i> (to p. 98)
3-14	T	Richardson— <i>Pamela</i> (to p. 219)
3-16	Th	Richardson— <i>Pamela</i> (to p. 313)
3-21	T	<b>NO CLASS—SPRING BREAK</b>
3-23	Th	<b>NO CLASS—SPRING BREAK</b>
3-28	T	Richardson— <i>Pamela</i> (to end) <b>Essay #3 Due</b>
3-30	Th	Fielding— <i>Shamela</i>
4-4	T	Lennox— <i>The Female Quixote</i>
4-6	Th	Lennox— <i>The Female Quixote</i>
4-11	T	Lennox— <i>The Female Quixote</i>
4-13	Th	Lennox— <i>The Female Quixote</i> (to p. 208)
4-18	T	Burney— <i>Evelina</i> (Vol. I)
4-20	Th	Burney— <i>Evelina</i> (Vol. II)
4-27	Th	Burney— <i>Evelina</i> (Vol. III)
5-1	T	Course Wrap-Up
5-8	T	<b>Essay #4 Due</b>